TWENTY-EIGHT PAGES

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Photo by Conly, Boston.

LILLIAN GREEN.

We are never quite sure that Winter is really over until we see the Wild West posters on the fences in all their fierce, barbaric splendor.

To our town-weary eyes they are as glad a signal of Springtime as the arbutus blossoming in the woods or the violet peeping out shyly from the dell or the dingle.

I forget whether it is the dell or the dingle that the violet makes its first appearance in, but you know what I mean; and when I say a fence poster reminds me of a violet you may know that I am in dead earnest.

The Wild West gives us a chance to air our Spring frocks and hats, and the approving way in which the Indians and the cowboys eye our togs is the best proof that the savage breast has an innate appreciation of the New York girl.

Springtime wouldn't be Springtime without that glorious old rip-roaring show at the Garden, with Colonel Cody giving us a good imitation of the handsomest man in the world as he prances about on his trick horse; with Johnny Baker and Annie Oakley doing the same old stunts and never growing older; with the clash of arms, the blare of trumpets, the flare of flags, the biff-banging of the rifles and the pistols and the delicious smell of powder all over the place that makes it all seem so delightfully real!

I was glad to welcome my friends Willie Wildwave, Strike Plenty and Mighty Pat, who are still starring with the show.

If I weren't afraid I'd like to invite them to a tea, just to see if they never smile. Those grim Indian faces lighting up with joy over a lettuce sandwich would be something to remember. Those mysterious eagle-beaked masks of theirs are different from anything else in the world. An Indian looks like an Indian, and you can't discover any resemblances to any race under the sun in their stern jaws, their thin lips and furrowed brows.

I can never quite get over being afraid of an Indian. Italians and Chinamen are the worst in the world, I have been told, but when I am recovering collars at a laundry or talking about Duse to an organ grinder they always seem to me to be childish, helpless sort of creatures that couldn't find their way about.

But an Indian—whew! Once when the show was at Saint George, Staten Island, the Matinee Girl journeyed down there with a party of friends.

Major Burke, the only man I know who wears hairpins, had taken us through the Indian tents where the braves lived with their squaws and squawlets, and somehow the rest of the crowd were careless enough to lose me.

I started through the trees to where some gasoline torches were flaring, casting odd shadows about upon the ground, when suddenly, without a sound or a footfall or a breath, a big Indian stood before me!

His natural height was increased by one of those crowns of feathers they wear for full dress. There was a big slash of crimson paint under one eye and a dab of yellow on the other cheek.

His nose was polka dotted, and his mouth was marked about like a sunburst with vivid lines. Oh, he had an interesting face, that Indian!

I felt my knees knock together and my hair curled at the roots. I couldn't have uttered a word to save me. It was just like a nightmare. He gave a hideous grin, muttered some guttural lingo that seemed to come up from the soles of his feet and sounded as though he didn't like my looks, and disappeared as though the ground had swallowed him.

Ever since that time, when the Matinee Girl hears people putting on side about their bravery and wonderful self-possession, she thinks of her meeting with Pain in the Face, and it gives her the creeps to this day.

And when the painted chiefs come tearing about the Garden on their horses, clucking their war whoops in a low undertone, I always draw way back in the box and hold on to the chair and say a prayer or two.

And talking of Indians, here we have the Professional Woman's League taking their corners again for a few rounds.

And only a few short, bright weeks ago we heard of a beautiful new club house with an awning over the sidewalk and rubber plants in the hall, like the Lambs' and the Players'—a really-for-truly club house, where society and the stage might be brought together and other good deeds done, similar to the missionary work performed by the Strollers.

Here we might drop in afternoons and hear "when did the lettuce blush" and other fresh and famous jokes—some more famous but none more fresh—and talk about the new skirt and eat maraschino cherries and be happy.

And now it seems as though the League will have to appoint a regular referee to decide on the bouts they have every once in a while.

And this has been the clubbiest of clubs; has made steady advancement; has done lots of good by helping women along in the various lines of work that are represented in the League; has given charming receptions—and all this beautiful record is blotted by an old-fashioned sewing society row.

Factional feeling is the rock upon which the League has been splitting for some time. It is too small an issue to be allowed to break up a splendid organization. The club should come before either party or individual.

Club rows should be kept quiet, like family jars. They will happen, it seems, but they shouldn't be featured. The club divided against itself will never enjoy the credit, reputation or popularity of an organization in which this party feeling is allowed to become almost the main issue of the whole affair.

Above all, gossip in a woman's club should be made a crime punishable with all sorts of things. There is some particular bunch of ganglionic nerve fibers in the hind brain of woman that tends toward talk. There is no doubt about that.

Men gossip, too—to women; but when they gossip to each other it is always about women—rarely about other men. They have more sex pride than we have.

I think it would be a capital plan for a club to make the killing off of gossip one of the chief aims and high ambitions of the organization.

We need this discipline as a sex. We have an undoubted tendency toward the criticism of our own skirted sisters, and we each, individually, ought to do what we can to train our lips to speak no unkind things of others.

Especially in clubs, in restaurants, in parlors where women gather together we should make it a rule, if a woman's name comes up and she happens to be in bad favor with one or all of the assemblage, to say nothing unless we can say something pleasing about her.

If the ball begins to roll and gather in its quantity, be one to deny any knowledge of the matter under discussion. Snub the gossiper—as gently as possible. When the person talked of is an acquaintance it's absolutely endlish to begin to roast her for some peculiarity of dress, or conduct, or manner that after all doesn't amount to anything. Gossiping is the worst peculiarity of manner that any one can have, and we ought to cut this out and paste it in our hats.

Women's gossip is rarely malicious—it is usually silly. To shut it off is to do a good work. A woman said to the Matinee Girl a few days ago: "We might as well make up our minds to it—our friends will discuss us."

But if we all made up our minds not to discuss our friends it would help to put an end to this condition of things. Usually in these matters there is a ring leader, a gossip-monger, who delights in the amusement of spreading reports. Others fall in line unconsciously, unaware that they are being made the tools of some cheap, common-minded person with all the instincts of the servants' hall inbred in her very bones.

We train our bodies and our minds into habits of health, and we can train our tongues just as readily. It is as easy to speak words of hope, of encouragement and praise to the present and the absent as to develop the catty side of our natures. Let us purr—not claw.

By and by we women will get above this thing, and will hate and despise gossip on a woman's lips as much as we do vulgarity, of which slander, either silly or malicious, is a part.

Let us get out of the cheap trick of criticism and "They say" rant. And snub the woman who brings you a story, for the next one she tells will be about you when you are not by to defend yourself.

You needn't be ungentle in your snub. Just a little joke something like this, which is a true one: In a restaurant, one afternoon recently, two women sat near the Matinee Girl. One of them was talking of a party she had been to.

"I met Mrs. Blank there. I hadn't seen her in some time. She's a lovely woman, isn't she?"

"Charming!"

"But, I don't know—there is something about her—I can't quite like. I imagine she is not sincere."

"Talking of imagination, did you hear of that man they tell of at Weber and Fields'?"

"Why, no, but—there is something that——"

"Well, this man—he had hallucinations and finally he imagined he was a poached egg and went around looking for a slice of toast to lie down on."

THE MATINEE GIRL.

CHILDREN'S THEATRE A SUCCESS.

The first season of the Children's Theatre in the Carnegie Lyceum comes to an end this week. The experiment, which was in a way venturesome, has far surpassed the expectations of the promoters, and preparations are now being made for more ambitious undertakings next Winter. Franklin H. Sargent, the originator and manager of the enterprise, said yesterday to a MIRROR reporter:

"The Children's Theatre has been very successful throughout this, its first season. I am so much encouraged by the attitude of the press and the general interest shown in this plan for theatrical entertainment for children that I am completing plans for next year's productions, which include a new fairy play by the authors of The Forest Ring, William C. De Mille and Charles Barnard, and a new children's drama by Frank C. Drake, the author of The Clown and the Locket. The latter is to be a dramatization of a very successful and well-known children's story. The scenario of a Christmas pantomime of unique character, by Oliver Herford, has been accepted for production during the Christmas holidays. A children's opera will also be given during the coming season.

"I am particularly anxious that the presentations of The Brownies, which take place this week at the Carnegie Lyceum, may not be confused with the productions made by the Children's Theatre management. These performances of The Brownies have no connection with the Children's Theatre, but are given by an independent management.

"Next year the Children's Theatre will have an established professional company, and the feature of the children's orchestra will be retained."

RUNAWAY IN UNCLE TOM'S CABIN.

The team of white horses that draws the barouche in Uncle Tom's Cabin at the Academy of Music became excited at a broken trace last Tuesday evening and jumped over the footlights into the orchestra pit. The driver, David Peyser, sustained slight injuries. John E. Kellerd, the Uncle Tom; Annie Yeamans, the Aunt Ophelia, and Georgia Florence Olp, the Little Eva, were seated in the barouche, that was dragged part way off the stage. They were not hurt. The musicians also escaped injury by jumping out of the path of the horses. A panic started in the audience, but it was quelled when the horses had been brought under control.

John Turton, leading juvenile (baritone), at liberty. Address MIRROR.

Pearle Hight as Rossy Hoyt's Texas Steer.

DEATH OF D'OYLY CARTE.

Photo by Elliott & Fry, London, Eng.

Richard D'Oyly Carte, manager of the Savoy Theatre in London, and known the world over by reason of his long association with W. S. Gilbert and Sir Arthur Sullivan, died of heart disease on April 3 at his London residence. He had been an invalid for years, and his journeyings to and from his theatre and about the city had long been made in a wheel-chair. The death last November of Sir Arthur Sullivan was a serious shock to him, and it is believed that the loss of his friend hastened his own end. For some hours before his death Mr. Carte lay in a comatose condition. He rallied, however, and was conscious as he passed peacefully away.

The famous impresario's real name was Richard Doyle McCarthy. His father was a noted flute player, and later a member of the firm of Rudall and Carte, manufacturers of musical instruments in London. His mother was the daughter of a clergyman of the Chapel Royal. D'Oyly Carte was born in Soho, London, fifty-six years ago. He was educated at the University College School and London University, and upon graduating he became associated in business with his father. Since his boyhood he had studied music, and during his college days he wrote a number of songs and short operettas. He had then, indeed, the idea of light opera entertainment that, years afterward, he, with Gilbert and Sullivan, carried out.

Mr. Carte was, however, better suited in temperament and talent for managerial than for artistic work, and when a very young man he established a musical agency. This enterprise was sucessful almost from the start. Under Mr. Carte's management appeared many prominent artists of the day—among them Mario, the celebrated tenor; Camillo Sivori, the violinist, and Carlotta Patti. Gradually Mr. Carte gained experience and increased his business, and at length became manager of the Royalty Theatre. There in the early seventies he began his career as a producer of operettas, and there also he first became associated with the composer and librettist whose names were afterward to be linked so closely with his own.

The first association of Arthur Sullivan, W. S. Gilbert and D'Oyly Carte came about in a most commonplace way in the year 1875. The manager had in his company Selina Dolaro, whom he was anxious to bring forward in an attractive role. It occurred to him that a one-act operetta would best serve the purpose, and he believed that Gilbert and Sullivan were the men to write just the sort of a work that he desired. The composer and librettist, who had already won some success together by their Thespis, or the Gods Grown Old, produced at the Gaiety Theatre, accepted the order from Mr. Carte eagerly. They set to work immediately, and in a very short time turned out Trial by Jury. The production of this operetta opened the way to fame and fortune to all three of the men concerned in its making and presentation. Trial by Jury captured the fancy of fashionable London, the theatre was crowded at every performance, and Mr. Carte saw with delight not only that the public approved his pet style of entertainment, but that he had discovered two men who were already masters of the art of operetta making.

Thenceforth Mr. Carte planned and labored untiringly to establish operetta permanently on the English stage. He experienced no little difficulty in securing a proper theatre and the necessary capital to back the venture. But at length, in 1877, he had completed the preliminary arrangements and on November 17 of that year his Comedy-Opera company appeared for the first time at the Opera Comique in Gilbert and Sullivan's first important work, The Sorcerer. The company consisted of Richard Temple, George Bentham, Rutland Barrington, F. Clifton, George Grossmith, Mrs. Howard Paul, Alice May, Miss Everard and Giulia Warwick. From the very opening night the entertainment was successful.

In putting forward this scheme, which was at the time regarded as stupendous, Mr. Carte was aided greatly by his wife, Mrs. Carte, indeed, had much to do with all of her husband's ventures, and it is probable that without her aid he could never have attained the position in the theatrical world that was his. Mrs. Carte was Miss Cowper-Black. She graduated with high honors at the London University, and immediately afterward became translator and secretary for Mr. Carte. She soon displayed uncommon talent for managerial work. She learned quickly the system of every department of the theatre and took an active part in all of Mr. Carte's undertakings. She managed, later, all of the authorized productions in America of the Gilbert and Sullivan operettas, at one time having four traveling companies under her direction, and she arranged the American tours of such eminent lecturers as Archibald Forbes, Matthew Arnold and Oscar Wilde. In business she was well known here as Helen Lanoir. She survives her husband.

After The Sorcerer had fairly launched the English operetta idea in London, Mr. Carte, Mr. Gilbert and Mr. Sullivan began preparations for a new work to follow it. H. M. S. Pinafore was written and was produced at the Opera Comique on May 28, 1878. Its enormous success is a matter of familiar theatrical history. Then came The Pirates of Penzance, produced on April 3, 1880; then Patience, produced on April 21, 1881—both of which were tremendously profitable to the authors and to the manager.

During the run of Patience Mr. Carte came to the conclusion that his enterprise had outgrown its home—the Opera Comique—and he decided to build a theatre especially suited to light opera. He searched long for a satisfactory site. At last he found a plot of ground between the Strand and the Embankment and began the erection of the Savoy Theatre. When completed the playhouse was one of the most comfortable and attractive in London, with a seating capacity of 1292, and was the first theatre in England lighted by electricity.

The Savoy Theatre was opened on the night of October 10, 1881, with Patience, which had already had a long run at the Opera Comique. At the new playhouse it gained fresh popularity and was continued prosperously through the season. The operettas that succeeded Patience were as follows: Iolanthe, produced on November 25, 1882; The Princess Ida, produced January 5, 1884; The Mikado, produced March 14, 1885; Ruddigore, produced January 22, 1887; The Yeomen of the Guard, produced October 3, 1888, and The Gondoliers, produced December 7, 1889.

While the last named operetta was running sucessfully and profitably at the Savoy the first difficulty arose between the three partners. The original quarrel lay between Mr. Gilbert and Mr. Sullivan. Mr. Carte could not, of course, remain neutral, and he took sides with the composer. It was hoped for months that the disagreement might be settled and that the Savoy operettas might be continued. But the breach was too serious to be soon healed. Mr. Carte made a gallant effort to preserve the traditions of his playhouse with operettas written by others than the two famous collaborateurs. He produced Haddon Hall, Jane Annie, The Nautch Girl and other pieces, but none of them were received with anything like the old enthusiasm.

At last, after a separation of two years, the librettist and composer were brought together again. They wrote Utopia (Limited) and it was produced at the Savoy on October 7, 1893. The old patrons of the theatre turned out in force to show their gratification over the reunion of the three noted men. The operetta itself was not, however, equal to the earlier Gilbert and Sullivan works, and never again was the Savoy quite so popular as before the unfortunate rupture.

Although Mr. Carte's name will always be closely associated with the Savoy and the Gilbert and Sullivan operettas, he had many other important interests of almost as great importance. He built the splendid theatre in Shaftesbury Avenue, London, and produced there Sir Arthur Sullivan's grand opera, Ivanhoe. In this venture he lost heavily, and the theatre passed out of his hands to become the Palace Music Hall. He also built and owned the fine Savoy Hotel, which was very profitable. Mr. Carte died a wealthy man, and a man honored and esteemed by his generation because of his integrity in business and his loyal service in the cause of pure, uplifting and joyous operatic art.

FUNERAL OF ROLAND REED.

Last Tuesday morning the services for the dead of the Roman Catholic Church were read over the remains of Roland Reed at his home in 122d Street. All of the arrangements for the funeral were made by the Actors' Order of Friendship, of which Mr. Reed was a life member. The Rev. Father Huntman and the Rev. Father McMullen, of St. Joseph's Church, officiated. Around the casket were arranged the many floral offerings that were sent by friends and admirers of the dead player. Handsome floral pieces were there from the attaches of the Walnut Street Theatre, Philadelphia, the Philadelphia Lodge of Elks, Edwin Forrest Lodge, Actors' Order of Friendship, Frank Howe, Colonel W. F. Cody, George Primrose, Edna Wallace Hopper, Mrs. Wallace, Mr. and Mrs. A. Powell, Florence Reed, Isadore Rush and the Pinkerton Brothers.

Among those present at the service were Louis Aldrich, Milton Nobles, Duke Murray, Horace Lewis, F. F. Mackay, Charles Abbott, S. Miller Kent, Signor Perugini, W. C. Andrews, E. W. Morrison, J. J. Spies, Ralph Delmore, Frank Murtha, Henry Simon, Frank G. Cotter, Eben Plympton, Charles B. Welles, Earl Brown, Mr. and Mrs. Sydney Rosenfeld, Mrs. Sheridan Tupper, Isadore Rush, Mrs. Horace McVicker, Emily Lewis, Mr. and Mrs. George A. Grace, Charles E. Grace, John Jack, E. B. Jack, Florence Reed, Mrs. Clara Pennoyer, Laura Reed and Walter Jack Duncan.

The remains were taken later in the day to Woodlawn Cemetery, where they were placed in a vault pending the selection of a plot by the family.

CUES.

Charles T. Ingalls, of Willimantic, Conn., who has an extensive collection of old theatrical programmes, recently placed some of them on exhibition in a show window in Willimantic.

John W. Cope, who has been playing Canby the Ranchman, in Arizona, has been retained by Kirke La Shelle to play that part in the revival at the Academy next August.

Heinrich Conried denied last week that there is any truth in the rumor that Lee and Sam Shubert had purchased his lease of the Irving Place Theatre.

A benefit for the Home for Destitute Blind will be given at the Waldorf-Astoria April 12. MM. Coquelin and Plancon will appear.

Justice Truax, of the Supreme Court, granted an injunction to Heinrich Conried, on April 2, restraining Witmark and Sons from producing or authorizing the production of The Bat, A Night in Venice, The Gipsy Baron, The Queen's Lace Handkerchief, Prince Methusalem, The Merry War and other operas composed by Johann Strauss.

Arthur Nelstone has resigned from My Lady at the Victoria. Clifton Crawford has succeeded him.

Eva Tanguay has returned to the cast of My Lady at the Victoria.

Under Two Flags will continue at the Garden Theatre until May. On June 15 the company and production will be sent by special train to San Francisco for a run, playing the principal cities on the return trip East.

R. L. Giffen is in town arranging for the tour of James K. Hackett, next season, under his management. Mr. Giffen will leave on Thursday to open a ten weeks' season with his stock company in Richmond, Va.

Frederic Seward has been very ill for nearly eight weeks at his home in Jamestown, N. Y., with nervous prostration and brain fever. He was obliged to resign as stage-manager of Ferris' Comedians. His physicians think he is now out of danger.

Harry Loraine has rejoined Alvin Joslin, to play his old part and direct the stage. The cast also has been strengthened by the engagement of Charles J. Rich, Jr., and Guy Van Tress.

Sullivan and Harris will next season make a scenic production of The Road to Ruin, a new four-act melodrama by A. H. Woods and Theodore Kremer. A section of the new rapid transit tunnel, a Tombs prison interior, and the Brighton Beach race track will be pictured. Sullivan and Harris will also produce The Fatal Wedding, a four-act comedy drama by Theodore Kremer. The season of the former play will open on Sept. 3 at the Bijou Theatre, Pittsburg, and of the latter on Sept. 9 at the Bijou, Brooklyn.

Ellis F. Glickman, a Jewish actor, is about to establish a permanent Yiddish theatre in the Ghetto of Chicago. Heretofore Yiddish performances have been given there only at intervals. Mr. Glickman and his company presented last week The Jewish King Lear, David's Violin, Hamlet, Rabbi Omnon, Gismonda, Kol Nidre, and The Bowery Tramp. The proceeds of several of these performances were contributed to a fund to be used in forwarding the plan for a permanent theatre.

Helene Odilon, the noted German actress who has been engaged by Heinrich Conried to play a two weeks' season at the Irving Place Theatre, will sail for America on Thursday on the *Deutschland*. She will make her first appearance here on April 15 in the role of Lona, in Herman Bahr's comedy, The Star. Among the other parts that she will play are Camille, and the leading role of Fudda's comedy, The Twin Sister.

Lady Francis Hope and Nina Farrington went driving in Central Park March 28. Their horses shied at a wild rabbit (?) and ran away. A policeman stopped the team. Lady Hope and Miss Farrington were not hurt.

Helen Clarke (Leslie Otis), who has been engaged for character work with the Adelaide Graham Stock company for next season, has gone to Washington to do some special work for the A. W. Hallam Publishing Company.

Jeannette Lincoln (Mrs. Matt Kusel) will star next season in J. W. Frazier's melodrama, A Mysterious Case, opening at Newark, N. J., about Sept 1.

Marie Haynes, leading characters, at liberty.

IN OTHER CITIES.

SAN FRANCISCO.

Madame Sembrich lies at the Palace Hotel in this city, and her co. has been disbanded. Only one performance, of the six booked for this city, was given. The co. opened March 18 in The Barber of Seville to a crowded house. On that occasion it was obvious to all that Madame Sembrich was not in her usual good voice. The performances announced for subsequent dates were canceled, owing, it was said, to a slight sore throat, from which the star was suffering. The trouble did not respond to treatment, however, and finally Manager C. L. Graff decided to disband the co.

Thus ended a season that promised unprecedented returns. Madame Sembrich will be taken East as soon as she is able to travel. Manager Graff will remain in the city a few days to settle up his affairs.

The Grand will remain dark the remainder of the week. No dates are announced for week 1-6.

The Alhambra has been crowded nightly with enthusiastic audiences to witness the stirring melodrama, The Angel of the Alley. The co. presenting the play is a competent one, whose work has been mentioned in detail in these columns.

The California will be dark until 14, when Nell Burgess in The County Fair opens for a week's engagement. It will be the first appearance in San Francisco of Mr. Burgess for seven years, and he is sure of a warm welcome. The Evil Eye will follow The County Fair.

The Wedding Day, at the Tivoli, with its elaborate staging, bright music and wealth of comedy, is proving a drawing card of unusual strength. The new leader, Paul Steindorff, made a strong impression in the masterly way he handled the orchestra. Ferris Hartman, Alf. Wheelan, Edward Webb, and Annie Myers make a happy quartette of comedians, of whom one never tires. Bernice Holmes was a stately Madame Montbazon, and sang the role splendidly; Maude Williams sang and acted the interesting part of Lucille d'Herblay with spirit. Georgie Cooper, Ida Wyatt, Davis, and Harris made a hit. Maggie Frances Leavy did a pleasing bit of character work as Hortense, and the lesser roles were well taken. The Wedding Day will probably run for two weeks, to be followed by last season's great success, The Idol's Eye.

The Little Minister is the attraction at the Columbia, with a cast that can best be described as inadequate. Agnes Palmer, as Babbie, acted with much sprightliness, but failed to make the part convincing. Ira A. Hards is lacking in experience to play the Minister. Frank Aitken does the best work of the entire cast. The Little Minister continues 1-6.

The Alcazar Stock co. are again amusing large audiences with the merry play, Too Much Johnson. The play has been played here several times since Gillette first brought it out, but never with more success than is now being attained by the Alcazar co. Joseph Kilgour is Billings, and a very good one. Lila Converse is Mrs. Billings, and Margaret Marshall is the mother-in-law, while Webster is Johnson. Agnes Rankin and Frank Bacon are the Faddishes. Tennessee's Pardner 1-6.

Taking advantage of the interest aroused in New York by an elaborate production of Uncle Tom's Cabin the Central Stock co. put on the old play March 25-31. The staging is attractive, and the co. acted with earnestness and intelligence. As a result, Uncle Tom went with all the interest of a new play. James M. Ward was a creditable Uncle Tom. Charles Arthur's Marks was extremely funny. Leffingwell as Legree was exceptionally good. Lorena Atwood acted the role of Eliza with the same success that attends every character she portrays. Fay Courtney made a pleasing Topsy, and Kitty Belmour portrayed the part of Aunt Ophelia with discretion. Baby Dody was a sympathetic Eva. Robert Downing in The Gladiator 1-6.

It is announced on good authority that Lole Fuller will leave The Highwayman co. after the Los Angeles and San Diego engagements have been filled and organize a co. of her own. Grace Marie Bleckman, a local vocalist of good voice and some renown, will, it is said, be the soloist of Miss Fuller's co. There will be in addition a violinist and a dramatic co. to appear in the one-act play, Sweethearts. William McDonald, the basso, for some time with The Bostonians, appeared at Fisher's Concert Hall. Mr. McDonald has just recovered from a serious affection of the eyes.

F. D. MOORE.

DETROIT.

The Sunday evening concerts given at the Detroit Opera House by Schremser's Band are proving a great drawing card. Though but lately organized, the band is already very popular, and every performance makes them more so. The concert given March 31 was no exception to the rule, and the participants were rewarded with an unusually large audience. Among the soloists was Bertha Waltzinger, a star from comic opera, who proved her possession of a well cultivated voice, yet somewhat lacking in sympathetic quality. The contralto soloist, Nora Bayes, was heard with good effect in "Always," which she followed with a coon song for an encore. The latter was sung in a pleasing manner, but was rather spoiled by her gestures, which were out of place at a Sunday evening concert. Willard Bryant, another soloist, offered in a masterly manner "Grand Russian Fantasie," by Jules Levy. The selections rendered by the band itself well earned the encores they received. Among them were the Alpine storm scene from William Tell and Michaelis' "Forge in the Forest." Other selections were Handel's "Largo" and the "Zampa" overture by Herold. The director, F. R. Schremser, is to be congratulated on the excellent work of his organization.

The Saint Cecilia Society are completing arrangements for a concert to be given 9 at the Light Guard Armory. The society will render "The Creation," with Effangeon Davies, the English baritone, and Shannah Cummings as soloists. Judging from the past efforts along these lines the concert will be a highly entertaining one.

John Hare, Irene Vanbrugh, and the London Globe co. in The Gay Lord Quex is the offering at the Detroit Opera House 1-3. John Hare met with a warm reception from a well filled house, who, in spite of their joy at seeing him, must have had regret that this would mean the last time they would have the opportunity, as he announced this to be his farewell tour of the States. While the play is clever, yet it is rather hard for us to associate Mr. Hare with the role of "the most wicked man in London," and we dislike to think of him as this character. The audience was liberal with applause throughout the evening, but the climax was reached when the remarkable third act was finished, when the spectators burst forth in admiration. The acting of Irene Vanbrugh as Sophie Fullgarney must be highly commended; it shows a finish and force that are delightful. Sir Christopher Fraxine, portrayed by Gilbert Hare, while but a small part, must be classed as among the best, being true to life and clean cut. Ada Ferrar as the Duchess of Strood was superb as likewise was the Countess of Oglbridge, assumed by Louise Moodie. The play was handsomely dressed and the gowns worn by the ladies especially handsome. Wednesday evening A Pair of Spectacles will be given. The Rounders 4-6.

Rose Melville in the original character of Sis Hopkins is at the Lyceum Theatre 1-6. The play is so well known that it hardly needs further notice here. Suffice it to say Rose Melville's impersonation of the awkward Hoosier girl displayed considerable talent and unmistakable cleverness. While the play is decidedly crude, it is one that appeals to the general public. The work of Stuart Williams Murray as Obadiah Oldham was excellent. E. A. Locke in the role of Pa Hopkins and John Turton, seen as Rily Scarboro, deserve mention. Pearl R. Vare and Edward Hume contribute songs and dances which are worthy of attention. The remaining characters were assumed by Elsie Mackey, Belle Miller, Joseph Manning, Kate Hollands, and Edith Terry. Keller will be the next attraction at this house.

Whitney's patrons were treated to a blood curdling drama 1-6 under the title of The King of the Opium Ring. It numbers among its players J. Jordan, Maurice Hedges, and Ada Boshell, who still retain their old parts. W. F. Clark, Howard Truesdell, Katie Rooney, Beatrice Lieb, and Helen Webber also have important roles. The Mozart Comedy Quartette, Harry Bennett, and the Schade Brothers provide amusement between the acts. Uncle Tom's Cabin 8-13.

FREDERICK KIMBALL.

NEWARK.

The Newark was dark 1-6. Victory But-ton in East Lynne was booked, but canceled. The Rogers Brothers in Central Park 8-13. Manager Ottolengui's benefit 8.

Business at all the local houses suffered more or less during Holy Week.

Human Nibbers opened a week's engagement at the Empire 1. Mary Hampton as the adventuress was excellent, but her companions were also fully up to the standard and gave a pleasing performance. Through the Breakers 8-13.

Lost in New York was the Columbia's offering 1-6 and met with the approval of the gallery. Maud Edna Hall as a waif made a hit; she seemed equally at home in comedy or serious work. Charles Hallock received his usual round of blows. Claude Brook's "Be sure you're right, then go ahead" caught the house. Jane Rivers did good work. Frank Beal as a policeman represented that character without the usual exaggeration. Burt Lytell and Lee Tracy also deserve mention. The scenery was especially realistic. Cleopatra 6-11, with Melbourne MacDowell.

The New Century Stock co. revived The Executive 1-6. The piece is a combination of impossibilities, sensations, as the thrilling four acts. John Waldron had a part to set showed him to advantage. Rebecca Warren had little to do and the piece was not in her line of work. Raymond Capp and Frank Richardson were good, and Victor Moore was funny as the insurance agent. Lucille La Verne also deserves mention. Trilby 8-13. For this play Victory Bateman has been especially engaged to play Trilby, Carleton Macy for Taffy, and Barry O'Neil for Little Billee.

The tenth anniversary of Lodge 28, T. M. A., was celebrated at Lyric Hall March 31. A fine programme was rendered, at the conclusion of which the members enjoyed a banquet.

Fanchon the Cricket was played at the Empire 31 for charity. Una Abell-Brinker took the leading part. Victor Moore and Albert McGovern, of the New Century co., were also in the piece. The remaining parts were taken by amateurs.

Manager William Clark, of Waldmann's Opera House, is wearing a handsome diamond studded badge, which was presented to him by the local lodge of Eagles.

John Fields, Jr., of the Utoplans, is a well-known Newark man.

William Kavanagh, of the Shenandoah co., who was injured during the recent engagement at the Empire, is reported at the hospital to be just alive.

Nettie Carter, of the New Century Stock, has recovered from her recent illness.

The White Rats will hold a benefit at the Columbia 7. Ezra Kendall and Jess Dandy are scheduled to appear.

Manager Jacobs has engaged Rose Coghlan and Louis Massen to appear with the stock co. 22 April 4.

C. Z. KENT.

MILWAUKEE.

The Royal Lilliputians began a week's engagement at the Bijou March 31 to S. R. O. The performance was clever and spirited and greatly amused the audience. Franz Ebert, Louis Merkel, James P. Doyle, George Laible, and Will Archie were the favorites. Some pretty music and fancy marches were introduced by a corps of attractive young women. The scenic effects and costumes were picturesque, and the performance was satisfactory. Al. H. Wilson in The Watch on the Rhine 7-13.

The Thanhouser co. played Camille at the Academy 1 before a good sized audience. The production was adequately staged, and the work of the players commanded interest and attention. Edith Evelyn gave a creditable portrayal of the title-role, and Albert Brown as Armand played with feeling. William Yerance offered an artistic gem as Mons. Duval. Lee Baker as De Varville, Kate Woods Fiske as Prudence, and Grace Mae Lamkin as Olympe were noticeably good, and the remaining roles were competently represented. The Wages of Sin 8-14.

Murray and Mack drew an immense audience to the Alhambra 31 in their pot-pourri of mirth and music, entitled Shooting the Chutes. The entertaining comedians were cordially received, and frequent applause rewarded the efforts of a capable supporting co., in which Kittie Beck, Minnie Jolly, Lee Hardman, Katherine Roberts, Lonnie Deane, and Edward Jolly were prominent. The musical selections, specialties and drills were pleasing and afforded the spectators much pleasure. The Orpheum Show 7-13.

The German Stock co. presented Flachsmann als Erzieher at the Pabst 31 before a large and pleased audience. Ein Fallissement will be given 3, and Hedwig Beringer, for twenty years connected with the German stage in Milwaukee, will receive a benefit 7, when Otto Langmann Wwe is to be performed. Thomas' Orchestra will play at the Pabst 9 under the auspices of the Milwaukee Maennerchor.

Davidson dark 31-3. Anna Held 4-6. Josef Hoffmann 5. E. S. Willard 8-13.

Eva Taylor is being detained in Milwaukee by the many social functions given in her honor. One of the pleasantest of these occurred 1, when she was the guest of honor at a reception given to the members of the Thanhouser co. and others, by Angela De Rona, one of our most prominent and accomplished musicians.

The 1250th consecutive performance of the Thanhouser co. was celebrated at the Academy 2. Attractive souvenirs were presented by Manager Thanhouser.

John M. Salmpolis will rejoin the Thanhouser co. at the end of the current month.

CLAUDE L. N. NORRIE.

JERSEY CITY.

Cole and Johnson in A Trip to Coontown came to the Academy of Music 1-6 and had good patronage. The performance is made up of excellent specialties, the music being particularly good. Bob Cole as the tramp and Billy Johnson as the bunco man are a clever team and do good, hard work—in fact, everybody works hard. Sam Lucas plays the old man capitally. The specialties of the Coontown Quartette, with Sam King and Thomas Craig as soloists, were well received. Barrington Carter and Jennie Hillman did a tough act that received three encores. Burt Murphy and Bob Slater, Lloyd Gibbs, and Bessie Banks, all pleased. 'Way Down East 8-13. The Little Minister 15-20.

The Tide of Life was at the Bijou 1-6 and had good business. The co. is very good, and the scenes along the docks, the death of a man by electricity and a high dive by a woman are some of the features. The dialogue is good. Frank Kilday as the river pirate, J. May Bonnett as the steamboat captain, Jerome Keenan as the banker, Phil McCarthy as the ship owner, Billy Bowers as the scapegoat, W. E. Healy as a market boy, John Bell as the policeman, Jack Caulfield as the detective, Helen Dale as Jill, May E. Cunard as the daughter, Bertha Welby as the washwoman, and Lida Richards as Cud deserve mention. Robert E. Mantell 8-13. Human Hearts 15-20.

Leclair Bernard, formerly of the Mathews and Bulger co., who was taken sick in this city, has recovered and left 1.

Colonel John W. Holmes, of the Bijou Theatre, went to Kingston, N. Y., 23 to see Robert McWade's production of Rip Van Winkle. The play was a success, but the Colonel had to pace up and down the platform of the Kingston railway station until 3 a.m. What he thinks of Kingston would not look well in print.

Joseph Madden, of this city, who has been stage-manager of The Sunshine of Paradise Alley co., arrived home 1, the play having closed. A season of six weeks has been arranged, to commence 8, and Mr. Madden commenced to rehearse new people 2.

'Way Down East will be presented for the last time here by the co. at the Academy of Music 13, the same co. opening in Philadelphia 15 in a new play.

Frank Kilday, leading man of The Tide of Life co., is a resident of this city.

Harry Hogan, treasurer of the Bijou Theatre, some months ago took a chance for charity on three full sized city lots, situated in Borough Park, Brooklyn. On the 31 he received word that his ticket had drawn the lots.

WALTER C. SMITH.

PORTLAND, ORE.

Portlanders' thanks are due the Marquam management for treating us to so fine an attraction as Madame Modjeska March 25-27 in King John, Macbeth, and Mary Stuart. While Modjeska's engagement here was brief, it was substantially successful in every particular. Modjeska was seen at her best as Lady Constance and was strikingly strong in the part. Her co. was refreshingly and uniformly good. Next to Madame Modjeska ranked R. D. McLean. His worth as an actor was easily demonstrated in the excellent renderings he gave the roles of John, Macbeth, and the Earl of Leicester. Mr. MacLean, while not excelling the star tragedians we have had here this season, vies with them to so startling a degree that it will not be surprising if he heads his own co. soon. Barry Johnstone, a periodic frequenter of Portland, whose return always gives us a deal of pleasure, is rightfully the next in order of the principals; his best part was Faulconbridge in King John, in which he was remarkable for the intelligent and painstaking way he handled it. Odette Tyler, the third principal, didn't have opportunities galore to exhibit her talents save as Prince Arthur in King John, in the hot iron eye-burning scene, there's no vigorous and admirable was her acting that she received a hearty curtain call. Other noteworthy members of the co. were Max von Mitzell and Kate Bassett. Each of the three plays was staged magnificently. Daniel Sully with a capable co., presented The Parish Priest at the Marquam 28-30 to good houses. This is the best play in which Mr. Sully has been seen here. It was, as the bills said, a sweet, wholesome play, with humor and pathos deftly combined, and it was greatly enjoyed by the audiences assembled.

At Cordray's week ending 30, to good business, Joseph W. Spencer's co. entertained as best it could in A Brass Monker, with James K. Wesley as Jonah and Wade Trumbull as Baggage. The staging of the co. was above the average. "Just Suppose," by Cut-Ha and Keating, the Portland song writers, was given with first-class effect by Wade Trumbull and co. Mayme Taylor was deservedly encored for her singing of "The Holy City." On the whole, aside from the co.'s good singing, it lacked strength. The Ralph E. Cummings Stock co. opened in The Little Minister 31, including a week's run to crowded house. The co. achieved an unqualified hit.

Pawn Ticket No. 210 was at the Metropolitan 24-30 to fair business.

O. J. MITCHELL.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented The Black Crook March 31-6 to the customary large business. The production was out of the usual run of stock co. work, but the spectacular presentation was in every sense a decided success. Maud Odell was a Dyke Thorne and Marcelle Freeman a handsome Rosalie. Lyn Salisbury, L. O. Hart, T. G. Grady, J. E. Dodge, Lucia Moore, Blanche Seymour, Anna Meeking, E. B. Phillips, Henry Shumer, and Hugh Gibson were all agreeable cast and contributed to the success of the undertaking. The vaudeville features consisted of the Anderson Sisters, who gave a pretty fairy dance and sang several quartette numbers; Zova and Mlle. Hilda, contortionists, and Blanche Seymour and T. G. Grady were also excellent. The Amazon march showed excellent discipline, and the brilliancy and effectiveness of the principal tableaux merit commendation. Ellen Gwyn 7-13.

My Friend from India, presented by a fair co., was at the Crescent 31-6 and drew well during the week. The play has lost none of its laugh producing attributes and is as popular as ever. Mrs. Barnard Shields, a New Orleans lady, appeared with the co. during its engagement here and did an excellent piece of comedy work as Arabella Beekman Streeto. The Nashville Students 7-12.

Professor Sylvan A. Lee, the hypnotist, was at the Tulane 31-6 and did some remarkable work in the occult art. Professor Lee is a past master in his particular line and his exhibition was marvelous. James K. Hackett 7-13.

The Olympia Opera co. opened Cochran's New Theatre 21-6 with Said Pasha. The Cochran Theatre, formerly Wenger's, is situated in what was once an undesirable part of the city, and it was thought by some that this would militate against the success of the new enterprise. But the contrary has been proven, and the audiences so far have been large and of the most respectable class. The following are in the co.: E. F. Seamans, Sylvian Langlois, E. L. Weston, Maurice Hageman, Ben Lodge, Frank Burgess, H. L. Cleveland, Joseph Alexander, William Burgess, Myrra French, Theresa Barker, Fay Ransom, Nellie Stein, and Lottie Kendall. The co. is competent and is already popular. The seating capacity of the house is 1,200. Fra Diavolo 7-12.

J. MARSHALL QUINTERO.

LOUISVILLE.

On account of the illness of J. K. Hackett, Bertha Galland became the star of the co. presenting The Pride of Jennico, making her first appearance in that position during the engagement here at Macauley's, which opened 1. She was favorably received by the press and public. The play was well performed throughout, Stephen Wright proving acceptable in the part of Basil Jennico.

Mrs. Fiske opened her two nights' engagement at the Auditorium 3, presenting Becky Sharp to the capacity of the immense house. Her reception was most enthusiastic, curtain calls being numerous. Her artistic rendering of the famous character was enthusiastically praised by local critics. The house has been sold out for the second performance. Of the supporting co. the work of Frank Gillmore, Charles Vane, Robert Ferguson, and Mrs. Barker was especially praiseworthy.

The attraction at the Avenue March 31-6 was Smith O'Brien in The Game Keeper. The piece was excellently staged and the supporting co. good, particularly Kitty Colenan, as Molly. McFadden's Row of Flats 7-13.

The Temple Theatre was dark 1-6. The season will be resumed 8, when the entire Meffert-Eagle Stock co. will be seen in Madame Sans Gene.

The opera Priscilla will be sung at Macauley's 5, 6, by local amateur talent, the proceeds to be devoted to charity.

Joseph Jefferson is underlined at Macauley's for two performances 13.

Manager James B. Camp has announced his candidacy for the office of City Treasurer. He has proven an efficient official in his present position, and his election is assured.

Decided interest is evinced in the coming concert to be given by the pupils of Professor Vegari, who, during his short stay here, has done much to arouse interest in high-class music.

Local pride attaches to the great success of Mrs. Fiske in her chosen career, from the fact that in her girlhood she was a member of the famous Barney Macauley Stock co., from which so many stars now in the theatrical firmament were graduated.

CHARLES D. CLARKE.

PITTSBURG.

The Grand Opera House Stock co. played Uncle Tom's Cabin 1-6. The attendance was not as large as the excellence of the production warranted, which was probably due to its being holy week. William Ingersoll was seen as Uncle Tom, William Beach as Simon Legree, Thomas W. Ross as Marks, Lida McMillan as Eliza, and Little Estelle as Eva. All these were excellent, and the other parts were also ably portrayed. This was the first week of Harry Davis's control of the theatre, and it started off auspiciously as could have been expected. Manager Davis has engaged James E. Wilson as leading man for the last ten weeks of the season, commencing 8, when he will be seen in Peaceful Valley, a play in which he appeared here to great advantage during his last year's engagement with the stock co. His coming is anticipated with much pleasure by his hosts of Pittsburg friends; incidentally, it may be said that the departure of William Ingersoll, who has been the leading man thus far this season, will be regretted by many, for his work has been marked by a painstaking, intelligent and conscientious endeavor that has won him many admirers.

Sarah Truax was summoned to her home March 30 on account of the death of her father, and Lida McMillan appeared in her stead as Camille, giving a satisfactory performance of the role.

Through the Breakers was the Bijou's attraction 1-6. This play thoroughly suits the taste of the patrons of the house, and it was enjoyed by large audiences. Le Voyage en Suisse 8-13.

A Wise Guy was at the Duquesne 1-6 for the second time this season. The audiences were large and appreciative. H. W. Williams' co. 8-13.

W. P. Cullen, former manager of the Duquesne Theatre, was in the city 1-6. Mr. Cullen is now manager of The Burgomaster co.

The Burgomaster was at the Alvin 1-6. Madge Smith, Attorney, 8-13. Sarah Bernhardt had a severe cold and did not play 28. Many hundreds were disappointed.

L. W. MENDENHALL.

COLUMBUS.

Francis Wilson played The Monks of Malabar to moderate business at the Southern 1, 2.

A mere handful of people witnessed one of the best productions seen here this season 3—namely, Henry Miller in Richard Savage. Henry Miller made a decided hit as Savage, and received several curtain calls at the close of the third act. It was evident that his auditors expected a speech at this point, but the star wisely refrained from taking advantage of the opportunity offered. The work of the co. was admirable, and the scenery and costumes handsome. Boston Lyric Opera co. 8-10. The Village Postmaster 12-17.

A Hole in the Ground played to light business at the High Street March 28-30. With the exception of Nettie De Coursey the co. was poor. Agnes Burroughs in East Lynne had good receipts 1-3. The work of the star was fair, and that of the co. ordinary. The Sorrows of Satan 4-6. Down Mobile 8-10.

The Bonelli-Stahl Stock co. opened its second week at the Grand 1 in Camille to good business. Rose Stahl gave an excellent interpretation of the title-role. The Armand Duval of William Bonelli, and the Madame Prudence of Kate Jepson, were very good. Stella Kenny as Nichette and Miss Blanchard as Nanine also did good work, and the remainder of the co. was satisfactory. Ivy Davis, a Columbus girl, made her debut as Olympe. The scenery and costumes were adequate. Madame Sans Gene 8-13.

Phillip Coleman, who has been the head usher at the Southern ever since it opened, has left Columbus to take charge of a Summer theatre at Steubenville, O.

W. W. PROSSER.

PROVIDENCE.

Haverly's Minstrels booked to open a week's engagement at the Empire 1, missed railroad connections and did not reach this city until Tuesday morning. It had every appearance of being an April fool joke, but proved not a good naturedly and exchanged tickets for other performances. The co. opened with a matinee 2 to a large house. George Wilson, an old time favorite, was one of the best features, and his rainbow coon medley made a hit. The soloists were excellent and the olio was up to the average. Dan Allman, Dan Waldron, Master Martin, Eddie Mazier, Frederick Gladdish, Charles H. Wesley, John S. Roland, Baker and Teal Mazier and Cosier and Gordon and Hunt deserve special mention. Tennessee's Pardner 8-13.

Richard Golden presented Old Jed Prouty at the Providence Opera House 1-6. Quo Vadis 8-10. John Drew 11-13.

Dr. Jules Jordan has engaged Leo Libberman, tenor, for the next Arion Club concert 23.

Katherine Rober, now resting in this city, will open a Summer season at the Empire the middle of May. She will be supported by the members of her own co., including Louis Leon Hall and James Kennedy. Two plays will be given each week, with daily matinees.

N. C. Goodwin and Maxine Elliott will be seen in The Merchant of Venice May 30.

It is rumored that a well known co. will occupy the Providence Opera House during the Summer.

The Edward E. Albee Stock co. began rehearsals 4 under the direction of Percy Winter.

HOWARD C. RIPLEY.

TORONTO.

Face Cutter was presented at the Grand 1-6 to large audiences. The production is exceptionally staged and the chorus, a small well trained, [illegible] to the [illegible] was seen to [illegible] John Hare 8.

Superba [illegible] as enjoyable than ever was at the Toronto 1-6, and had good business. The spectacular effects are [illegible] and beautiful, and the pantomimic [illegible].

At the Little Red School House a pastoral drama by Hal Reid, received its first production on any stage at the Princess 1. Hal Reid, who played the leading role, was ably supported by the full strength of the Valentine co. The piece is of a higher order than his In the Devil's Web, and, though the plot is untrue to life, the moral tone is wholesome. It resembles Herne's plays, and therefore it is not to be wondered at that the audiences were delighted. Some rather too vigorous language, placed in the mouth of Annie Blancke, should be eliminated before the play is sent on the road. Uncle Tom's Cabin 8.

Jack Webster, leading man of the Valentine co., who has just recovered from a siege of pneumonia, was tendered a largely attended benefit at the Princess 3. Those who took part were Meta Maynard, Florence Glover, Frances Desmonde, Mary Taylor, Lillie McHenry, Bertha Gleeson, Bertha Westbrooke, and De Witt Jennings, Osborne Searle, Mark Kent, Charles Wilson, Johnnie Carroll, John Gleeson, and Hal Reid.

J. V. McAREE.

BUFFALO.

Sarah Bernhardt and Constant Coquelin, with their fine co. of French players, presented L'Aiglon and Camille at the Star 1, 2, and drew large, fashionable audiences at greatly advanced prices. Their fine acting and perfect productions were enjoyed. N. C. Goodwin and Maxine Elliott were well received 4-6 by good audiences. When We Were Twenty-one has been seen here with pleasure before. An excellent supporting co. assisted the star. Maxine Elliott's face was used as the model for the Pan-American official seal as the face of the female figure representing South America. Andrew Mack 8-10.

The thrilling melodrama, On the Stroke of Twelve, delighted large audiences at the Lyceum 1-6. The co. presenting the play was a good one, and included Will D. Ingram, Alex. Carr, and Lillian Buckingham. Some entertaining specialties were features. The Sorrows of Satan 8-13.

Humpty Dumpty, which has not been seen here in years, proved a pleasing attraction at the Teck 1-6. George H. Adams was Humpty Dumpty, and Harry Zedo the harlequin. Excellent electrical effects and handsome scenery added to the effectiveness of the production. The Man from Mexico 8-13.

The last concert of the season by the Aschenbroedel Society drew a crowded house at the Star March 31. A fine programme was presented.

FRANK B. WILCOX.

ST. PAUL.

Anna Held made her first appearance before a St. Paul audience at the Metropolitan Opera House in Papa's Wife 1-3. She made a pronounced hit. Full houses greeted her. Mlle. Held was in pleasing voice, and her songs were rendered in a dainty and catchy manner. Her work in the second act was excellent. Her costumes were becoming and effective. Charles A. Bigelow, as the Professor, furnished most of the hilarity of the play. George Macfarlane's Major Rombardos was well conceived and admirably acted. Max Figman was excellent in the dual role of the Baron, and Papa's Son. Adella Parker, as Coralie, was forceful. A feature of the production was the chorus of pretty, handsomely costumed women. Josef Hofmann's piano recital at the Metropolitan 2 delighted a fair and appreciative audience. The Boston Lyric Opera co. 4-6. United States Marine Band 7. Mrs. Leslie Carter 8-10.

At the Grand Opera House Alberta Gallatin created a favorable impression in her charming impersonation of Nell Gwynne 21-30. Because She Loved Him So 31-6. Royal Lilliputians 7-13.

The Prisoner of Zenda co. is resting here during Holy Week, as is the Way Down East co.

Manager I. W. Scott has returned from New York.

GEORGE H. COLGRAVE.

MONTREAL.

The Belle of New York opened to good business at the Academy 1. The performance was thoroughly enjoyable and the staging excellent. Beulah Dodge made a charming Violet Grey. Mae Sailor was a piquant Fifi. Flo Perry a capital Mamie Clancy. Gertrude Rutledge a handsome Cora Angelique, while La Belle Dazie as Kissie Fitzgarter scored both in her acting and dancing. Among the men chief honors went to Ed. J. Connolly as the elder Branson and Joseph Kane as the polite lunatic. George Tallman, James Darling, and Arthur Deagon also deserve mention. Jerome Sykes in Foxy Quiller 8-13.

Chattanooga, with its good mechanical effects, excellent scenery and exciting situations, is doing a good business at the Royal 1-6.

The New Theatre Francais opens with Superba.

Following his success as Mephisto at the French Theatre National, Paul Casanova has distinguished himself as Wilhelm in The Octoroon and Phillipe in Le Maitre des Forges. Easter week he will play his favorite role of D'Artagnan.

W. A. TREMAYNE.

MINNEAPOLIS.

The Daily Farm returned to the Metropolitan March 24, opening to fair business. The co. throughout was good. Mae M. Barnes, Theodore Rock, Sarah Ward, Nellie Russell, Harry Dunkinson, Tony West, John Milton, Blanche Carlisle, and Grace Hopkins deserve special mention. Louis James and Kathryn Kidder 7-13.

At the Bijou Nell Gwynne played to good houses 31-6. Alberta Gallatin made a favorable impression in the title-role. Her support was, in the main, satisfactory, the work of Arthur Rutledge, Louise M. Gilbert, and Miss Owen being especially noteworthy. The costumes and stage settings were handsome. Because She Loved Him So 7-13.

F. C. CAMPBELL.

CLEVELAND.

N. C. Goodwin and Maxine Elliott, both local favorites, were seen in [illegible] Merchant of Venice 1-3 at the Euclid Avenue [illegible]. The house was dark balance of the [illegible] Lincoln and Louis Mann 8-13.

Black Patti's [illegible] patrons of the Lyceum [illegible]

At the [illegible] Lincoln Square [illegible] 1-6 and [illegible] Nanty [illegible] 8-13.

[illegible] 22.

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Dodge, manager): Lewis Auction had good business March 30 and pleased. The Princess Chic 4. Walker Whiteside 5. Arizona 9. Joseph Jefferson 10. My Friend from India 12.——EAST LAKE (L. C. Cooper, manager): The Jefferson Stock co. will open this house May 6.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager; Joseph S. Chambers, assistant manager): Dark.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Alexander Black picture play, Miss Jerry, March 28; good house.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Ivan Packard's Opera co. 8. Walker Whiteside 10. My Friend from India 11.

ANNISTON.—NOBLE STREET THEATRE (A. E. Noble, manager): Walker Whiteside 6.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): A Turkish Bath March 28-30; good business; pleasing performance. The Angel of the Alley 22, 23. Cowslip Farm 26, 25.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): A Turkish Bath March 27 to good business and performance. The Angel of the Alley 24. Cowslip Farm 26.

TUCSON.—OPERA HOUSE (A. V. Grossette, manager): Ida M. Browder, recitations and local talent, March 29. A Turkish Bath 2.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Edwin Postell March 12 in Richelieu; unsatisfactory support; small house. Uncle Josh Spruceby 18 canceled. Morris Vinson Stock co. 19-21, presenting first act of Ingomar, concluding with The Admiral; canceled after first performance; very unsatisfactory co. Krauss-Taylor co. 25-30 in A Home Affair, Not Guilty, A True Kentuckian, Rip Van Winkle, A Square Man, and Dr. Jekyll and Mr. Hyde; fair business and co. A Thoroughbred Tramp 1. Arnold Stock co. 2. Walker Whiteside 29.——ITEM: A Square Man 29 drew very large house. Receipts of Manager Holland were given to the Elks, who attended in a body.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): The Watch on the Rhine March 26; excellent performance; S. R. O. A Thoroughbred Tramp 29; fair performance; small house. Taylor-Ewing co. 1-6. Creston Clarke 8, 9. Braunig Dramatic co. 15-20.

HOT SPRINGS.—GRAND OPERA HOUSE (Belgham and Head, managers): A Thoroughbred Tramp March 28; fair house and co. Creston Clarke in The Bells 30; good audience and attraction. Braunig co. 1-13.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Rose Stillman co. March 25-30 in Our Boys, Among the Hills, A Queen's Evidence, Beyond the Rockies, Ole Olson, and Little Lord Fauntleroy; small business; co. fair.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): A Thoroughbred Tramp 5. Ewing-Taylor co. 8-13.

PRESCOTT.—GREESON OPERA HOUSE (Guy K. Garner, manager): Aerial Ladies' Sextette delighted small house March 30.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): The Highwayman, with Lole Fuller, as a special attraction, drew well March 28-30; Lole Fuller made a hit. The Evil Eye 15-17. James K. Hackett 18-20.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Telephone Girl pleased large houses 24-30. George W. Larsen and co. in a special production of Rip Van Winkle 31-6.——ITEM: G. Mitchell Adair, of the Shenandoah co., who was obliged to cancel here on account of severe illness, is recovering rapidly, and will soon be well.

OAKLAND.—THE MACDONOUGH (Edward Swift, manager): Frawley co. in Madame Sans Gene and Secret Service March 27, 28; packed houses; co. excellent.——THE DEWEY (Landers Stevens, manager): Stevens co. in U. T. C. 23-30; excellent production; large audiences.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Highwayman March 23, with Lole Fuller; large house; good co. Frawley co. in Secret Service 29, 30; well patronized. The Telephone Girl 3. The Little Minister 8.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): A Husband on Salary March 28; fair house; performance well received; the La Bretta Sisters deserve mention.

FRESNO.—BARTON OPERA HOUSE (E. G. Barton, manager): Frawley's Secret Service March 30. The Angel of the Alley 31. The Telephone Girl 3.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Little Minister 22.

SAN BERNARDINO.—OPERA HOUSE (Martha Ryplinger, manager): Dark.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): Blanche Walsh in More Than Queen March 24. El Capitan 27; performance well received; good house. The Star Boarder 30; topheavy house; performance fair. The Evil Eye 3.——LYCEUM THEATRE (P. Mack, manager): Ward's Minstrels 29-31; business and performances good.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Colorado University Glee and Mandolin Club March 30 gave a concert, auspices Aspen High School; large audience received the boys enthusiastically. A Breezy Time 10. Daniel Sully 13. Nathan Hale 20.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Jules Grau Opera co. presented El Capitan March 25; good business; co. good; especially Edna Thornton and Joseph W. Smith. Blanche Walsh in More Than Queen 28. The Evil Eye 2. The Eleventh Hour 3. The Star Boarder 6.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Blanche Walsh in More That Queen March 23. The Evil Eye 31; performance good; S. R. O. The Star Boarder 3. The Bowery After Dark 14. Daniel Sully 16. Nathan Hale 17, 18.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Blanche Walsh in More than Queen March 27, 28. Jules Grau Opera co. in El Capitan 29, 30, pleased large audiences.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Star Boarder March 28; small audience; performance good. University Glee Club 1. The Evil Eye 4. A Breezy Time 12.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Eugenie Blair in A Lady of Quality March 26; fair business; good co. Blanche Walsh in More Than Queen 29. Colorado College Glee and Mandolin Club 8.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): A Breezy Time March 26 failed to appear.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (C. B. Bunnell, lessee and manager): Jefferson De Angelis played to big business March 30, offering A Royal Rogue. Mr. De Angelis was warmly received by his many friends. His support was also cordially welcomed. When We Were Twenty-one (return) 4. Primrose and Dockstader's Minstrels 5. Marie Dressler 8. Volunteer Organist 9. King Washington 10. Quo Vadis 12, 13. Rogers Brothers 15. Gounod Concert 16. E. H. Sothern and Virginia Harned in Hamlet 17. The Belle of New York 18. Shore Acres 19. Sousa's Band 20. Symphony Concert 23. Richard Mansfield in Henry V 26. Joseph Jefferson 30. Maude Adams May 2. The Heart of Maryland 3.——NEW GRAND OPERA HOUSE (C. B. Bunnell, manager; N. H. Van Buren, assistant manager): Tennessee's Pardner to fair houses 28-30; co. good; settings excellent. Hogan's Alley 1-3; capacity; the comedy was capitally cast and delighted the patrons of the house. An American Girl, featuring George Hall, a local favorite, 4-6. Mills Brothers 8-10. Morrison's Faust 11-13. The Girl from Porto Rico 15-17. Old Jed Prouty 18-20. Hearts of the Blue Ridge 22-24. Scotland Yard 25-27.——ITEMS: Jefferson De Angelis was a guest of University Club while here.—Mr. and Mrs. C. B. Bunnell spent a few days at their country house in Southport last week.—George F. Hall will be entertained by friends while here 4-6.—Poor Roland Reed! No announcement that has reached New Haven in years has given so much genuine sorrow as that which told of his death. This and the mental trouble which has fallen upon Maurice Barrymore have been the talk of the University Club, where both men were highly esteemed. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Wilbur Opera co. continued 1-6; crowded houses, and Pauline Hall, who was featured in the principal roles, received much applause. William Morris in When We Were Twenty-one 3. The Night Before Christmas 8. Marie Dressler 10. Volunteer Organist 11-13.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Bowery Burlesquers gave a first-class performance March 28-30; large patronage. Merry Maidens drew good audiences 1-3; good performance and costumes. Tennessee's Pardner 4-6. In Old Kentucky 8, 9. Haverly's Minstrels 10.——UNITY HALL: Edison's moving pictures drew large audiences 1-6.——ITEMS: Parsons' will insist that bookings next season be for not less than three nights.—The chorus of the Wilbur Opera co. wound up their engagement here with a midnight dinner at Long's Hotel, to which the principals and attaches of Parsons' were invited.—Changes to be made in the Opera House the end of the season will necessitate the closing of the Bohemian Cafe.—The April dinner of the Press Club occurred at the Allyn House 6. Dinkey Freer, humorist, held the center of the stage at the exercises following the dinner.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Purnell, lessee; Walter L. Rowland, manager): A Day and a Night revived Bowtian memories March 28-30 and gave pleasure. William H. Crane 5. Robert B. Mantell (return) 6. The Volunteer Organist 8. Marie Dressler in Miss Printz 9. Morrison's Faust to E. H. Sothern and Virginia Harned 15. Pequonnock Club Minstrels (local) 16. Richard Golden 17. The Belle of New York 18. Sousa's Band 20. Richard Mansfield 23. Joseph Jefferson 30. Maude Adams May 1, 2.——SMITH'S THEATRE (Edward C. Smith, manager): An American Girl 28-30 successfully exploited George F. Hall. The Vagabonds in a burlesque melange to big business 1-3. The Wolves of New York 4-6. The Girl from Porto Rico (Tommy Shearer) 8-10. The Night Before Christmas 11-13.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): Gertrude Coghlan in Vanity Fair March 28. Y. M. C. A. (local) pleased good houses 29. Quo Vadis 2 deserved the liberal patronage it received. Side Tracked 5. Haverly's Minstrels 9. The Night Before Christmas 10. Women's Choral Club's annual concert (local) 11.——ITEM: Ira F. Hoyt, of the Sterling, was the recipient of an Elks' watch charm last week, the gift of members of the Oakland Club, of which he is secretary.

PUTNAM.—BRADLEY THEATRE (Richard Gorman, manager): American Opera co. in Faust March 26 pleased small house. Primrose and Dockstader's Minstrels 2; S. R. O.; excellent co. Old Jed Prouty 12.——OPERA HOUSE (M. Dwyer, manager): Columbia Ball 8. Minnie Lester co. 9-13.——ITEM: The local lodge of Elks entertained the Elks of the Minstrel co. with a social and supper after the performance 2. Speeches from Mayor L. W. Fuller, N. W. Kennedy, and others.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Robert B. Mantell in A Free Lance 1; fair patronage and production. In Old Kentucky 5. William H. Crane 6. The Night Before Christmas 9. The Volunteer Organist 15. King Washington 19. George W. Wilson 22-27.——OPERA HOUSE (W. W. Hanna, manager): The Queen of the Orient 4; good and pleased audience. Wine, Woman and Song 5, 6. The Social Maid 12.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Jefferson De Angelis in A Royal Rogue pleased large audience March 29. Wine, Woman and Song 1-3; good business; fair performances. The Volunteer Organist 5. In Old Kentucky 6. The American Girl 9.——JACQUES' OPERA HOUSE (Jean Jacques, manager): The Eleventh Hour filled the house with delighted audiences 28-30. Tennessee's Pardner 1-3; good business and co. Quo Vadis 4-6. A Social Maid 8-10.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Quo Vadis March 28; performance fair; good house. The American Girl 1; excellent performance; good house. Wills Comedy co. 4-6. Morrison's Faust 9. When We Were Twenty-one (return) 11. Shore Acres 15. Hearts of the Blue Ridge 18. A Bachelor's Honeymoon 22. Way Down East 25.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Dainty Paree Burlesquers March 29, 30; fair co. Side Tracked 4 pleased good house. George Fredo deserves mention. Volunteer Organist 6. Quo Vadis 8. The American Girl 11.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Harcourt Comedy co. closed successful week March 30. The American Girl 3; fair business and co. Hogan's Alley 5. Primrose and Dockstader's Minstrels 6. King Washington 8.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): A Runaway Girl March 30; good business; fine attraction; Arthur Dunn and Ethel Jackson deserve mention. Primrose and Dockstader's Minstrels 4; excellent performance; fine business.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Robert B. Mantell in A Free Lance, good and enthusiastic audience. 2. Old Jed Prouty 10. King Washington 16. Marie Dressler 19. A Poor Relation 20.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Robert B. Mantell 3 was well received by good audience; Marie Booth Russell deserves special mention. Hogan's Alley 6. Carl Carlson 9. Richard Golden 11. King Washington 15.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): A Runaway Girl, with Arthur Dunn featured, March 29 (return); large and enthusiastic audience. Primrose and Dockstader's Minstrels 2. Robert B. Mantell 4. George W. Wilson co. 8.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Side Tracked 3; fair audience and performance. In the Wrong House 8. The American Girl 10.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Dainty Paree Burlesquers March 28; good performance and business. Hogan's Alley 4. Our Little Minister (house benefit) 16.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Shore Acres March 28; good house and performance. The Sunshine of Paradise Alley 30; fair audience and performance. Corse Payton's Stock co. 1-6. Plays: Woman Against Woman, Young Mrs. Winthrop, Only a Farmer's Daughter, The Runaway Wife, A Desperate Game, Taken from Life, The Kidnappers of New York, A Noble Woman, East Lynne, On the Rappahannock, and Eagle's Nest; fair houses and co. Wilbur Opera co. 8-12. The Eleventh Hour 13. The Bostonians 20. Viola Allen May 1.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Dan Packard Opera co. March 28 in Prince Pro Tem drew good but disappointed audience. Walker Whiteside in Heart and Sword 1; good house; excellent performance. Joseph Jefferson 6. Brown's in Town 8.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Blind Tom 30. Brown's in Town 6. Alba Heywood 15.——ITEM: The management of the Ocala House will probably build a theatre as an annex to the hotel this Summer.

ST. AUGUSTINE.—GENORAR'S OPERA HOUSE (B. Genorar, manager): Blind Tom March 29; small house; performance good. Brown's in Town 1.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Princess Chic 1. Brown's in Town 2.

GEORGIA.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolfe, manager): Dan Packard Opera co. in Prince Pro Tem March 29; good performance; poor business. Walker Whiteside 2.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Packard Opera co. March 30 in Prince Pro Tem; fair houses; pleased audiences. Walker Whiteside 3. Joseffy 8.

AUGUSTA.—GROVER'S OPERA HOUSE (Furlow and Jones, managers): Dan Packard Opera co. in Prince Pro Tem March 29; large, pleased audience. Walker Whiteside in Heart and Sword 4.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Packard Opera co. 4.

FORT GAINES.—COLEMAN'S HALL (Coleman Brothers, managers): Dark.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Packard Opera co. 5.

ELBERTON.—NEAL'S OPERA HOUSE (Benjamin A. Neal, manager): Dark.

DAWBRIDGE.—OPERA HOUSE (J. J. Subers, manager): Dark.

ROME.—NEVIN'S OPERA HOUSE (J. B. Nevin, manager): Dark.

COLUMBUS.—SPRINGER'S OPERA HOUSE (Springer Brothers, managers): Dark.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): Facit Fregalle Vaudeville co. March 30; good business; pleased audience. McPhee's An Arkansas Romance 3.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Howard Stock co. 1-6. Daniel Sully 8.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): The Village Parson 3.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Village Postmaster March 28; small audience; enjoyable performance. Mrs. Fiske with strong support in Becky Sharp 29; S. R. O.; select audience delighted. Hearts of Oak 30; fair audience pleased. Side Tracked 31; topheavy house; performance fair. Murray Comedy co. 1-6. Wilbur-Kirwin Opera co. 8. When We Were Twenty-one 4. Creston Clarke 15.

DECATUR.—POWER'S GRAND OPERA HOUSE (J. F. Given, manager): The Village Postmaster March 27 pleased fair house. Mrs. Fiske in Becky Sharp 30; large and appreciative audience. When We Were Twenty-one 1; small house; co. pleased. Too Rich to Marry 4. The Still Alarm 8. The Burgomaster 10. A Wise Woman 11. Ten Nights in a Bar Room 13. Wilbur-Kerwin Opera co. 15-22.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Mrs. Fiske in Becky Sharp March 28; S. R. O.; audience greatly pleased. M'lles 29 pleased small house. Ernest Seton-Thompson (lecture) 1; fair business. When We Were Twenty-one 2. Hearts of Oak 9.——COLISEUM (L. J. Seybold, manager): Earnest Gamble Concert co. 28; full house; excellent concert.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): George Clarke in When We Were Twenty-one March 26 attracted good sized house. A Hot Old Time 28; fair business and performance. Stuart Robson in She Stoops to Conquer 29; fine performance; good audience. A Stranger in a Strange Land 4. A Wise Woman 10. The Burgomaster 13.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Guy's Novelty co. March 25-27 in A Royal Reception, A Square Man, and Gilhooley's Reception; poor business; fair co. A Stranger in a Strange Land 30; poor business; fair performance. The Christian 1. When We Were Twenty-one 3. What Happened on Friday 8.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): A Stranger in New York March 23. A Hot Old Time 25 pleased fair house. Mrs. Fiske in Becky Sharp 27 captivated the large audience present. Stuart Robson in She Stoops to Conquer 30; good house and performance. Ten Nights in a Bar Room 2 pleased fair house.

OTTAWA.—SHERWOOD OPERA HOUSE (T. R. Farrell, manager): Murray Comedy co. March 26-30 in A Soldier's Honor, A Jealous Wife, The Fatal Card, Just Before Dawn, and The Senator's Daughter; good business; fair co. Who Is Who 21; medium business; fair co. Butterfly Extravaganza co. 3.

AURORA.—OPERA HOUSE (J. H. Plein, manager): M'lles March 27 pleased good house. Murray and Mack in Shooting the Chutes pleased good house 29. Le Voyage en Suisse 30; fair performance; light business. The Christian 4. A Hot Old Time 8. West's Minstrels 9. Who Is Who 2 canceled.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Mrs. Fiske was greeted by a magnificent audience, filling every seat, upon her presentation of Becky Sharp March 26. Ben Hendricks as Ole Olson 27; fair house and co. Arizona 29 was well received by good house.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Human Hearts March 27; good business; audience pleased. A Stranger in a Strange Land 29; large audience; performance good. Local Contest 3. Gamble Concert co. 9. Local Minstrels 11, 12. Little Trixie 13.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Stranger in a Strange Land March 27; good performance; fair business. The Butterfly Extravaganza co. 30 pleased fair house. A Romance of Coon Hollow 8. Fogg's Ferry 15. Standard Stock co. 18-20.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): McCarthy's Mishaps March 19; fair house; good performance. A Stranger in New York 20; large audience pleased. The Highwayman 25 canceled. Ten Nights in a Bar Room 3. A Romance of Coon Hollow 4.

MORRISON.—MINE OPERA HOUSE (George Milne, manager): Dark.——AUDITORIUM (Lewis and Skelly, managers): Sackett's Stock co. opened 1 in Among the Alleghanys; fair house; performance good. McCarthy's Mishaps 9. Hans Hanson 11. Valley Forge 17.

PITTSFIELD.—K. P. OPERA HOUSE (F. L. Shriver, manager): Miss Blunt, "Japan" (lecture), March 21; S. R. O. Schubert Lady Quartette of Chicago 28 pleased fair audience. A Romance of Coon Hollow 2; large audience pleased. Kingsley and Russel 8-13. Richard's and Pringle's Minstrels May 7.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Who Is Who March 30; good business and performance. The Gay Burlesquers 1; fair but delighted audience. A Romance of Coon Hollow 3. A Hot Time 7.

LOCKPORT.—NORTON'S OPERA HOUSE (George B. Norton, manager): Earle-Doty co. 1-6; good performances of A Wild Goose Chase, Faust, A Gypsy Romance, The Backwoodsman, My Uncle from New York, and A Country Sweetheart; business excellent.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Too Rich to Marry 2; fair business; pleasing performance. Carpenter's Quo Vadis 4. Lost in Egypt 5. Murray and Mack 25. Fablo Romani May 8.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Ben Hendricks in Ole Olson March 26; good performance; fair house. Le Voyage en Suisse pleased fair audience 28. Arizona pleased fair audience 30.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Ben-Hur, light houses March 21, 22. Who Is Who 29; full house; delighted audience. Guy's Novelty co. 1-3 opened in A Royal Reception.

JOLIET.—THEATRE (William H. Hulshizer, manager): M'lles March 28; capacity; audience pleased. Murray and Mack in Shooting the Chutes 30; fair house; performance poor. Who Is Who 2. The Christian 9.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): The Man from Mexico March 29; good house and performance. Railroad Jack 23; topheavy house; poor co. Dalrymple Comedy co. 1-6 pleased good house with Sin and Its Shadow 1.

MARENGO.—OPERA HOUSE (F. D. Patrick, manager): Ole Olson March 25; fair house pleased; Ben Hendricks and Swedish Ladies' Quartette made hits. Side Tracked 2. At Valley Forge 11. Fogg's Ferry 17.

ALTON.—TEMPLE THEATRE (William Savage, manager): Side Tracked March 30 pleased good house. King Rastus 31; packed house pleased. A Man from the West 7. Murray Comedy co. 8-12. The Fast Mail 13.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): The Watch on the Rhine March 28; fair attendance; splendid performance. Governor Rob Taylor 2; large and pleased audience. Nashville Students 22. Stuart Robson 24.

PETERSBURG.—OLYMPIC THEATRE (O. F. Lenz, manager): James T. McAlpin in Hans Hanson pleased small house March 29. Kinsley-Russell co. 1-6.——HARRIS OPERA HOUSE (J. C. Bishop, manager): Dark.

DANVILLE.—GRAND OPERA HOUSE (A. W. Hefely, manager): Who Is Who March 28; moderate business; co. fair. Al. H. Wilson in The Watch on the Rhine 30; packed house; performance good.

EAST ST. LOUIS.—McCASLAND OPERA HOUSE (W. Richmond, manager): Archie Boyd in The Village Postmaster March 24; a crowded house; performance excellent. Henry's Minstrels 6.

SOLANE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Stranger in a Strange Land March 28; medium business and performance. A Hot Old Time 30; fair business; pleased audience.

PANA.—NEW GRAND (J. Will Smith, manager): Theodora March 25; fair house; audience pleased. Hearts of Oak 29; topheavy house; satisfactory performance. Dalrymple Comedy co. 8-13.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Leonora Jackson Concert co. March 28 pleased fair audience. "Liquid Air" (lecture) 30; fair house. Thomas Dixon (lecture) 31.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager): Le Voyage en Suisse March 31; large business; pleased audience. A Stranger in a Strange Land 7.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The University of Illinois Dramatic Club presented The Rivals to large audience March 27. M'lles, fair house, 30; good co.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Olga Locke in That Girl March 20-22; performances fair; light house. Warren Mandolin and Glee Club 23; good house not pleased.

WATTOON.—THEATRE (Charles Hogue, manager): Theodora March 28 pleased small house. Al. H. Wilson in The Watch on the Rhine 29 delighted fair house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Human Hearts March 26 pleased big business.

STREATOR.—PLUMB OPERA HOUSE (J. F. Williams, manager): Human Hearts March 29; good audience; fair performance. Myrkle-Harder co. 22-27.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Le Voyage en Suisse March 29; house and performance fair.

CENTRALIA.—PITTINGER GRAND (G. L. Pittinger, owner; G. W. Pittinger, business-manager): Henry's Minstrels 8. Down Mobile May 4.

METROPOLIS.—MUSIC HALL (Burt Fritts, manager): Railroad Jack March 29; fair business; pleased audience.

INDIANA.

MARION.—THE GRAND (C. L. Klinesmith, manager): Lost in Egypt was greeted by good audience March 26, pleasing. Why Smith Left Home 23; excellent co. Mildred Holland in The Power Behind the Throne 27; good business. Mildred Holland, Frank Drew, and Frederic Ormonde were good. Lillian Nordica is worthy of mention. The Myrkle-Harder co. 25-2; large and merited patronage. Emma Myrkle and W. H. Harder deserve mention. Plays: The Princess of Patches, A Man of Mystery, For His Sister's Sake, Knobs o' Tennessee, Looking for Trouble, A Runaway Wife, and The Defaulter. A Hot Old Time 3, 4. Passion Play Pictures 7. A Stranger in a Strange Land 8. Elks' Minstrels 9.——ITEMS: Desmond's Daughter, direction of M. D. Robinson, was presented by local talent at Parker's Hall 25, 26; good audiences.—Bert Pennett has joined the Gentry Dog and Pony Show at Tucson, Ala.—There will be a Summer garden and vaudeville theatre at the Marion Driving Association's park this Summer.—J. A. Nunn and Thomas R. Eagleson joined the Mildred Holland co. here 23.—Gustave Kramer is negotiating for a new $30,000 theatre at Elwood.—The minstrel show to be given by the Elks 9 promises to be the best ever given here.

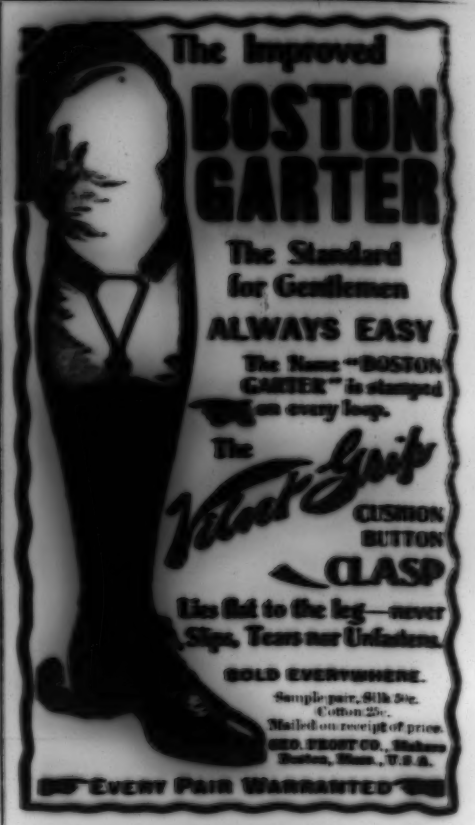
SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Murray and Mack March 28; good business. In Shooting the Chutes; poor supporting co. Mrs. Fiske 9.——AUDITORIUM (Harry G. Sommers, manager): Grace Hayward co. (return) 25-30 played profitable engagement in Friends, Camille, Carmen, Sapho, and Taken from Life; co. good. The Black 400 (local) 3. Uncle Josh Spruceby 6. Francis Wilson 8.——ITEMS: Manager Harry G. Sommers has arranged with the Indiana Railway Co. to have charge of the amusements at Springbrook Park this season. Plans have been accepted for a fine Summer theatre there, which will be built at once.—A new comic opera, by Professor Boyer, of Elkhart, is being rehearsed, and will have its first presentations at the Auditorium 30, May 1.

SHELBYVILLE.—BLESSINGS OPERA HOUSE (T. F. Chafee, manager): Harry Bennett's Cycle and Movies Picture co. March 28-30; S. R. O.; fine performance. Bismarck Weber, midget contortionist, scored a hit. Riley Purton Stock co. opened week 1 in Because She Loved Him So; S. R. O.; good performance. Other plays: Hazel Kirke, Monte Cristo, A Lesson in Acting, Scheming for a Million, and Hearts of Virginia. Benedict's Quo Vadis 10. John Abbott's Stock co. 22-27.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Standard Stock co. March 28-30; excellent performances; packed houses; in McNulty's Visit, A Young Hero, and A Hot Time in the Old Town. F. F. Miller, Olga Bryan, and the Mellnotes deserve special mention. Fred Emerson Brooks 8. The Heart of Chicago 12. Way Down East 15.——ITEM: Broncho John has returned from Manila and is organizing his Wild West co. for a tour through the Eastern States.

ANDERSON.—GRAND OPERA HOUSE (Dickson and Mustard, managers): Me and Mother March 28; excellent performance; poor business. Knickerbocker Burlesquers 29; good performance; fair house; Burt and Sophie Leslie deserve special mention. Whitney and Knowles' Quo Vadis 1; excellent performance; good business. Myrkle and Harder co. opened 2 for balance of week, opening in The Princess of Patches; good co.; big house.

TERRE HAUTE.—GRAND OPERA HOUSE (C. W. Barhydt, Jr. manager): Hearts of Oak March 27; good house. Palace of Electricity and concert 28, 29; small houses. The Burgomaster 30 (return); large and enthusiastic house. Mrs. Fiske and her excellent co. presented Becky Sharp to one of the largest and most fashionable audiences of the season 1, giving one of the



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EVANSVILLE.—GRAND (T. J. Groves, manager): The Burgomaster March 28; capacity; pleased audience. Mrs. Fiske in Becky Sharp was sold out Saturday, and seats were soon at a premium. The star and co. gave a most excellent performance.—PEOPLE'S (T. J. Groves, manager): Eight Bells 31 drew good and pleased house. The Fast Mail 7.—ITEM: Manager Groves is still confined to his bed.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): A Stranger in New York March 28 canceled. Standard Stock co. 4-6. George W. Bain, lecture, 9. The Heart of Chicago 10. A Hot Old Time 11. Side Tracked 22. Watson's American Beauties 27.—ITEM: The Elkhart Lecture Association will close its course with a concert by the Elkhart Symphony Orchestra 23.

KENDALLVILLE.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): The Red Cat Inn March 18; fair attendance and performance. Other People's Business 25; large attendance; performance poor. Reno Novelty co. 28; pleasing performance; good attendance. Carpenter's Quo Vadis 12. Southern-Price co. 17-20.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Francis Wilson in The Monks of Malabar March 28; large business; fair performance. Quo Vadis 2; good business; excellent performance. Ferris Comedians 8-13. Elks' Minstrels 16, 17. A Wise Woman 21.—THE PHILLIPS (Murray and Swisher, managers): King Rastus 5.

LOGANSPORT.—DeLAN'S OPERA HOUSE (Nat S. Smith, manager): The Sorrows of Satan March 26 pleased small house. Robin's Knickerbockers 27 delighted fair house. The Village Postmaster 29 delighted good house. Standard Stock co. 1-3 opened to good house, with McNulty's Visit. Shooting the Chutes 8. Arizona 15.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Too Rich to Marry March 25; fair performance; good house. Knickerbocker Burlesquers 28; fair performance; good house. Clark's Comedians canceled. Edison co. 1, 2; fair attraction and houses. Mr. Brown from Boston 6. J. E. Toole 16. Quo Vadis 18.

FORT WAYNE. TEMPLE THEATRE (F. E. Stonner, manager): The Sorrows of Satan March 27 with a good business; well balanced co. The Village Postmaster 29; good co. and attendance. Minco's City Club co. 4. Francis Wilson 6. Mrs. Fiske in Becky Sharp 8.

PORTLAND. AUDITORIUM (Andrews and Littell, managers): Lost in Egypt March 27; performance and business poor. A Hot Old Time pleased S. R. O. 28.—ITEM: Chute and James Alexander, local musicians, left 31 to join Ringling Brothers' Circus.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): Standard Stock co. in McNulty's Visit, A Young Hero, and A Hot Time in the Old Town March 21-27; satisfactory performances; return date announced.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anglie, manager): Whitney and Knowles' Quo Vadis March 27, 28; large business; co. and performance first class. Lost in Egypt 1; poor business and performance. A Hot Old Time 9.

LEBANON.—GRAND OPERA HOUSE (Frank Daily, manager): Who is Who pleased large audience March 26. Quo Vadis 15. Elite Vaudeville co. failed to appear.

WINDFALL.—OPERA HOUSE (C. E. Dennis, manager): The Southern-Price co. 1-6.—BIJOU (E. M. Ackman, manager): The Merchant of Venice (local) March 23, 27, pleased two large audiences.

WAVERLY.—WYSOR'S GRAND OPERA HOUSE (H. K. Wysor, manager): Why Smith Left Home March 25; moderate house; fair co. Quo Vadis 29, 30; fine business; good co. Wilfred Lucas scored a hit.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): The Burgomaster, with Gus C. Weinberg, March 29; capacity; the support was excellent. Eight Bells 6.

QUINCY.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Passion Play Pictures March 27, 28; small houses. Other People's Business 3. Blain (lecture) 8. J. E. Toole 28, 27.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): A Hot Old Time March 28; good house; fine performance. Roanoke 3. Quo Vadis 11.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): The Edison co. 5, 6. What Happened on Friday 19.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Lost in Egypt March 29; poor house; good performance.

SEYMOUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): A Hot Old Time 2; performance excellent; crowded house. Roanoke 9.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Mr. and Mother played to large and pleased audience March 29.

GREENSBURG.—GRAND OPERA HOUSE (A. Gayer, manager): Benedict's Quo Vadis 9. A Wise Woman 16.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Myrkle-Harder co. 8—indefinite.

WASHINGTON.—OPERA HOUSE (Borrall Brothers, managers): Peruchi-Beldini co. 8-13.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): 31 Perkins 2.

ARDMORE.—KLASKIS OPERA HOUSE (Morgan and Aronson, managers): The Signal of Liberty 2.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Le Voyage en Suisse entertained good house March 26. Howard Gould pleased good house in Rupert of Hentzau 27. Arizona 28; large house. Sidney Ainsworth deserves special mention. 'Way Down East delighted packed house 29. The Grace Hayward co. opened week's engagement 1, presenting Friends, to large audience. A Soldier of the Empire, Camille, Carmen, Sapho, Nell Gwynne, A Prisoner of Zanubar, and Taken from Life to follow. Flints 8-13. Louis James and Kathryn Kidder 17. Maloney's Wedding Day 20. The Great White Diamond 22. A Romance of Coon Hollow 23. The Burgomaster 27.—COATES' OPERA HOUSE (Frank W. Coates, manager): Dark.—SAENGERBUND AUDITORIUM: Band concerts Sunday evenings by First Regiment Band, I. N. G., to large audiences.—ITEM: Pupils of the High School here presented A Letter of Introduction and The Bunch of Roses 30; large audience; they were assisted by the High School Orchestra.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Otis Skinner and his clever co. presented Prince Otto to large and pleased audiences March 25. The Christian 26, 27 did good business. Stuart Robson 11. The Dairy Farm 12.—GRAND OPERA HOUSE (William Foster, manager): Ten Nights in a Bar Room opened their 1-3 engagement to good business. A Hot Old Time 4-6. Holden Comedy co. 8-13.—AUDITORIUM (E. P. Adams, manager): The Wilbur Kirwin Opera co. revived some of their former successes to large business. Their business has been so successful that Manager Adams induced them to prolong their engagement until 6.—NELSON'S THEATRE (Arthur Nelson, manager): Hine's Comedians did good business 25; fair co. The Night Owl Burlesquers 8-10.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (F. O. Ellsworth, manager): Dark.—ITEMS: Manager J. C. Crockett, of the Wisner, Eldora, was nominated for County Surveyor by the Republicans last week. Charles Burke, with 'Way Down East co. (Western), called on old friends in Sioux City last week, where he lived in the early seventies.—A stock co. has been formed at Hampton to remodel Bailey's Opera House, which will hereafter be under the management of I. L. Stuart.—Des Moines amateurs are rehearsing Under Two Flags.—The chasm between the church and the stage was narrowed at Williams, Ia., where the Methodist Church played a traveling attraction under its auspices at the Opera House.

OTTUMWA.—GRAND OPERA HOUSE (W. A. Sanford, manager): Alberta Gallatin in Nell Gwynne March 18 pleased small house. Ten Nights in a Bar Room 21 poor house, fair co. Maloney's Wedding Day 23 deserved better house. Sanford Dodge in The Three Musketeers 29; co. good; fair business. Rusco and Holland's Minstrels 10. The Great White Diamond 12. The Star Boarder 24. Madame De Tourney 29, 30.—ITEM: The Grand Opera House will be under the management of Robertson and Miller after July 1.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Le Voyage en Suisse March 27 pleased fair business; the Schrode Brothers, Allene Crater, and Nellie Daly were particularly good. Way Down East 28 drew banner house; co. excellent. A Hot Old Time 1; fair business; pleased audience. The Flints, hypnotists, 2-6 are drawing well. The Chase-Lister co. 8-13. A Romance of Coon Hollow 22. The Prisoner of Zenda 24. The Burgomaster 26.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): When We Were Twenty-one March 28 delighted moderate audience. George Clarke and Estelle Carter deserve mention. The Christian 29; fair business; satisfactory performance. Ten Nights in a Bar Room 1; big house; mediocre co. A Stranger in a Strange Land 3 pleased fair audience. Stuart Robson 8. A Man from the West 9. The Dairy Farm 13. Holden Comedy co. 15.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., managers): The Flints, hypnotists, March 27-30, good entertainments; liberal patronage. A Hot Old Time 31, capacity house; fair co. A Stranger in a Strange Land 1; poor performance; fair house. Mario, magician, 3. When We Were Twenty-one 6. A Wise Woman 7. She Stoops to Conquer 9.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): A Milk White Flag drew fairly March 25; performances good. Ten Nights in a Bar Room had good houses 29; fair co. The Miller-Hickman co. opened week's engagement to well filled house in Escaped from Sing Sing 1. William Owen 8. When We Were Twenty-one 10. The Burgomaster 16.

SIOUX CITY.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): E. Jaeger, Jr., local manager): Charles Clark in When We Were Twenty-one March 27; fair business; delightful entertainment. The Christian 30; big business; made favorable impression. Ten Nights in a Bar Room 4. A Stranger in a Strange Land 5. The Burgomaster 15.

SOUX CITY.—OPERA HOUSE (J. N. Coldren, manager): Chase-Lister co. March 25-30 opened in All for the Love of Her; S. R. O. Other plays: Mystic Mountain, The Man from Kokomo, Monte Cristo, Young Mrs. Winthrop, and The Smugglers, to good attendance. For Her Sake 5 canceled. A Wise Woman 9.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Christian March 28; not up to expectations of large audience. Barney Ferguson drew good house 30 in McCarthy's Mishaps. A Hot Old Time 3. A Romance of Coon Hollow 9. Stuart Robson 10. William Owen 12, 13.

DENVER.—GRAND OPERA HOUSE (Weiser and Bear, managers): Princess Bonnie 10 (local), benefit Decorah Library Association.—STEGER'S OPERA HOUSE (George Higgins, manager): Dark.—ITEM: Former Treasurer Goddard is here on a visit; his residence at present is in Chicago.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Holden Comedy co. 28-30 in Virginia of Virginia, Sapho, Shoot the Chutes, and The Denver Express; fair performances and business. Stuart Robson 10. Rusco and Holland's Minstrels 17. The Prisoner of Zenda 22.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): 31 Plunkard March 31; capacity; pleasing performance. Maloney's Wedding Day 2, good business; fair co. Harry Corson Clarke 7. Jessey Stock co. 8-13. A Romance of Coon Hollow 14. Southern Stock co. 21.

ATLANTIC.—OPERA HOUSE (Charles Hubbard, manager): Palmer's Ten Nights in a Bar Room March 28; good business; fair co. Maloney's Wedding Day 31. A Romance of Coon Hollow 15. Hans Hanson 24. Dr. Jekyll and Mr. Hyde 18.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Miller-Hickman co. in A Legal Adviser, Johnny on the Spot, A Western Girl, and Ten Nights in a Bar Room March 27-30; fair houses; good performances.

SIOUX CITY.—GRAND OPERA HOUSE (C. W. Kemble, manager): William Owen in Richelieu and The Merchant of Venice March 28-30; fair business; good performances. A Stranger in a Strange Land 2. A Wise Woman 8.

STUART.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Sanford Dodge, in The Three Musketeers, March 28 pleased large house. Scottish Concert co. 2. 31 Plunkard 10. John Arthur in Hamlet 22.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): 'Way Down East March 27 pleased S. R. O. Beryl Hope made a hit. Holden's Comedy co. 1-6. Rusco and Holland's Minstrels 12.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Messervey, manager): A Milk White Flag delighted large audience March 26. Ten Nights in a Bar Room 6. Stuart Robson 12.

LEON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): John Arthur, supported by good co., 1, 2, good houses, in Hamlet. A Wise Member 5. Hans Hanson 15.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Wilkinson's and White co. 5, 6. 31 Plunkard 16.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Hines' Comedians 4-6. A Wise Member 19.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Mozart Symphony Club pleased good house 3. New York Stock co. 5.

RED OAK.—EVAN'S THEATRE (Frank Hathaway, manager): 31 Plunkard March 29; good house; performance good.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Knobs o' Tennessee 4. A Wise Member 8.

WILSON. THE BERGMAN (Edward Bergman, manager): Mahara's Minstrels 13.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Side Tracked March 25 was well patronized, and as usual pleased both lower floors and gallery. Bub Walters and Louise Llewellyn have many friends here, and they had good support in Ada Walters, Myrtle North, Mack La Pell, L. B. Johnson, Tom Williams, and Harry Van Meter. Two Little Vagrants 28; fair audience. Neva Harrison and Lottie Briscoe, as the two vagrants, did good work. Del La Barre, Anna Bodden, Estelle Earle, and W. H. Prendergast were next in order of merit, with James E. Baum, Richard Morse, Katherine Vincent, and S. C. Halsey also deserving of mention. Knobs o' Tennessee 30; good business; strong play; well presented. Minnie Dixon-Parker and Lem B. Parker were first favorites, with Alice and Ora Marble, Elmer Jerome, J. H. Lorenson, Brian Darley, J. H. Brown, Crystal Vizzard, and L. Mitchell excellent. Nathan Hale 1. Town Topics 6. Aubrey Stock co. 8-13. Andrews Opera co. 15-17.—GRAND OPERA HOUSE (James L. King, manager): New York Philharmonic Orchestra 17.—ITEMS: Roy Crawford has gone West to join the Jessey Stock co., in which he has an interest.—Two Little Vagrants co. will rest in Kansas City during Holy Week. THOMAS R. HYATT.

INDEPENDENCE.—AUDITORIUM (B. Hosier, manager): A Mountain Lass (local) March 27, 28; S. R. O.; performances good. The Graham-Earle co. 15-20.—ITEM: The Independence Concert Band has leased Gas Park for the coming season and will establish a Summer theatre, where they will give one performance each week. Mr. and Mrs. C. B. Rodney, late of the Ethel Tucker Stock co., have been engaged by the band to organize and direct two dramatic clubs, which will produce the plays at the Summer theatre.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Jessey Stock co. March 25-30 in A Soldier's Daughter, The Signal of Liberty, Moths, Under Two Flags, Camille, Quo Vadis, The Hustler, and Faust opened to crowded house; business continued good; performances fair. Andrews Opera co. 8, 9.—TOLER OPERA HOUSE (H. G. Toler, manager): Labadie's Faust 25; moderate attendance; fair co. Carnevaux, hypnotist, 13.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): John J. Lewis, lecture on Passion Play 2. The Colleen Bawn (amateur) 17.—CRAWFORD THEATRE (M. J. Cunningham, manager): Two Little Vagrants 27; good business; performance fair. Knobs o' Tennessee drew good house 31; capable co. Town Topics 7.

PITTSBURG.—PITTSBURG OPERA HOUSE (W. W. Bell, manager): Sherman Comedy co. (return) March 25-29, good houses in The Way of the World, Dixie Land, Me and Mother, Natural Gas, and Ten Nights in a Bar Room. Two Little Vagrants 25; large house pleased. Town Topics 2. Krause-Taylor co. 8-13.

PARSONS. EDWARD'S OPERA HOUSE (Howard Graves, manager): Fannie Hill's Burlesque March 26; good business, performance very poor. Town Topics 28; good house and co. Sherman Comedy co. 1-6. Labadie's Faust 10.

ATCHISON. THEATRE (E. S. Brigham, manager): Two Little Vagrants March 26; small house; poor performance. Davis F. T. C. 30; small and disappointed audience.

LYONS. BUTLER OPERA HOUSE (J. G. Sutton, manager): Labadie's Faust March 26; splendid production; packed house.

HUTCHINSON. SHAW THEATRE (W. A. Lee, manager): Dark.—HUTCHINSON OPERA HOUSE (W. A. Lee manager): Dark.

HOLTON. HARMON'S OPERA HOUSE (J. H. Jarvis, manager): A Dress Rehearsal (local) March 28; S. R. O.; good performance. Town Topics 13.

WELLINGTON. WOOD'S OPERA HOUSE (T. C. Eemp, manager): Knobs o' Tennessee March 28; satisfactory performance; fair house; season is closed.

OTTAWA. THE BOHRAUGH THEATRE (G. F. Kaiser, manager): Two Little Vagrants March 29, fair performance; light business. Nathan Hale 2.

FORT SCOTT. DAVIDSON THEATRE (Harry C. Emich, manager): Town Topics March 27; small house; co. poor. The Great White Diamond 2.

GREAT BEND. WILNER'S OPERA HOUSE (J. F. Lewis, manager): Labadie's Faust March 30 pleased full house. Andrews Opera co. 5.

GIRARD. HOLZER OPERA HOUSE (Phillips Brothers, managers): A Stranger in a Strange Land March 30. Graham Earl co. 1-6.

OTTAWA. NEW OPERA HOUSE (E. A. Ross, manager): House closed for season.

CHANUTE. WILLIAMS' THEATRE (G. W. Williams, manager): Dark.

KENTUCKY.

ASHLAND. THE NEW ASHLAND THEATRE (Bevan and Martin, managers): Field's Minstrels March 27; S. R. O.; excellent performance. Human Hearts 8. A Homespun Heart 16.—ITEM: J. F. Arnold, manager Arnold Stock co., has secured management of the Cliffside Park Theatre for the coming Summer.

GREENSBORO. NEW TEMPLE THEATRE (Pedley and Burch, managers): Perucchi-Beldini co. opened 1 for week with Trevellyn Wells and His Official Wife to fair houses; co. poor. Royal Tyrolean Concert co. 8. Roanoke 10.

BOWLING GREEN.—PATTEE'S OPERA HOUSE (J. M. Robertson, manager): Perucchi-Beldini co. March 25-30 in A Southern Romance, A Georgia Cracker, Jane, and Trevellyn Wells; fair business and performances.

FRANKFORT. CAPITAL THEATRE (J. B. and A. D. Blanton, lessees and managers): Clarence M. Brune's production of Theodora March 29; poor business; splendid performance. Arizona 16.

LANCASTER.—GARRARD OPERA HOUSE (M. D. Hughes, manager): Concert March 28 (local) benefit fire sufferers Cloverport, Ky.; net proceeds $75, performance good.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Theodora 2, fair business; short cast. Quo Vadis 5, 6.

LOUISVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Theodora canceled.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Van Dyke and Eaton co. 8-13.

RICHMOND.—WHITE BUSH OPERA HOUSE (Joe Bush, manager): Joseph Jefferson 15.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Sol Davis, manager): Ewing-Taylor co. in Texas, Sapho, The Unknown, The Three Musketeers, and My Old Kentucky Home March 22-31; good houses; fair performances. Rentfrow's Pathfinders 14. The Peyton Sisters 21.

BATON ROUGE.—ELKS' THEATRE (J. G. Conzelman, manager): Twentieth Century Maidens 7.

LAKE CHARLES. OPERA HOUSE (Riddick and Tooper, managers): Dark.

MAINE.

PORTLAND.—JEFFERSON THEATRE (John and Grant, managers): Robinson Opera co. 1-6 in The Chimes of Normandy, Olivette, La Mascotte, The Two Vagabonds, Martha, Pinafore, Said Pasha, Fra Diavolo, The Pirates of Morocco, and The Bohemian Girl; good houses and co. John Drew in Richard Carvel 9. Sherlock Holmes 10. Sarah Cowell Le Moyne 12, 13. Are You a Mason 15. Sousa's Band 16. The Girl from Maxim's 17. Side Tracked 19, 20. Wilbur Opera co. 22-27.—PORTLAND THEATRE (O. E. Round, manager): The Patten Stock co. closed successful week 31.—KOTSCHMAR HALL: Mr. and Mrs. Henschel in song recital 8.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Effie Carlton co. closed week March 30 to profitable business, having presented to pleased audiences The Lone Pine, My Uncle from New York, The Gold King, Reddy, the Mail Girl, Nobody's Claim, Oliver Twist, Lend Me Your Wife, Down East, Scene from Trilby, and Three Married Men, and The Little Street Sweeper; specialties by Dorine Stuart, Mita Abbott, Bessie Morton, and Le Toy were fine. Pan-American Vaudeville Stars 1-3; good and satisfied audiences. Le Verdo, Ellis and Raymond, Daily and Reno, and Fred Bowman deserve special mention.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Pan-American Vaudeville Stars 5, 6. Sarah Cowell Le Moyne 8. Patton Stock co. in Dr. Jekyll and Mr. Hyde, Across the Trail, Streets of New York, Checkered Life, and Under Two Flags 9-13. Billy Van's Minstrels 17.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Prisoner of Zenda March 23; good performance; fair house. A Bunch of Keys 25 pleased large house. Sarah Cowell Le Moyne 5. King Dramatic co. 15-20.

LEWISTON.—MUSIC HALL (Charles Harbury, manager): Sherlock Holmes (Elks' benefit) 9. Mrs. Le Moyne in The Greatest Thing in the World 10. Aubrey Stock co. 15-20. Tennessee's Pardner 25.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Effie Carleton co. 10-12.—ITEM: Manager Maxfield took possession of the Fairfield Opera House 1.

ROCKLAND.—FAREWELL OPERA HOUSE (Bob Crockett, manager): Tennessee's Pardner 17. Side Tracked 20.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, manager): Gorton's Minstrels March 28; good house; satisfactory performance. Lafayette College Glee Club pleased fair audience 2. Keene, magician, 8. White's Faust 11. Old Maids (local) 16. Henrietta F. Crosman 19. Sevengala 22-27.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhode, manager): The Sunshine of Paradise Alley pleased fair audience March 28. Culhane, Chace and Weston's Minstrels 9.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): The Sunshine of Paradise Alley delighted large audience 29. Martin's U. T. C. 5.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hearts of the Blue Ridge, with Dorothy Lewis in the leading part, March 28-30 made fair impression on small audiences. Huntley-Jackson Stock co. 1-6; fair business. Plays: For Liberty and Love, My Maryland, The Tornado, The Fatal Card, The Marble Heart, Pink Dominoes, An Innocent Sinner, East Lynne, The World, Roanoke, and Michael Strogoff; co. and scenery good. Specialties by Caswell and Arnold, Dillon and Garland, and Harry and Eva Puck. Shenandoah 9. Side Tracked 10. Quo Vadis 11. The Girl from Maxim's 12. An American Girl 13.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillilan, manager): Elroy Stock co. closed profitable week March 30. Plays: A Tramp's Daughter, The Siege of Pekin, Over the Hills to the Poorhouse, Hans Hanson, Ten Nights in a Bar Room, A Spring Chicken, The Way of the World, and She Stoops to Conquer. William H. Crane in David Harum 1. William Morris in When We Were Twenty-one 6. In Old Kentucky 11. Marie Dressler 12. Morrison Comedy co. 15-20. E. H. Sothern and Virginia Harned 22. Andrew Mack 23. Massachusetts Institute Dramatics 26.

BROCKTON. CITY THEATRE (W. B. Cross, manager): Huntley Jackson co. March 25-30; fair business. Plays: My Maryland, For Liberty and Love, The Marble Heart, The Tornado, Pink Dominoes, East Lynne, An Innocent Sinner, Roanoke, The World, and Michael Strogoff. When We Were Twenty-one 1 (return); fair and appreciative audience. William Morris, W. J. Butler, Edward Gillespie, Florence Wickliffe, and Evelyn Selbie deserve special mention. Shenandoah 10. Richard Golden 13. Harcourt Comedy co. 15-20.—ITEM: Park Theatre closed for the season March 30.

LAWRENCE. OPERA HOUSE (A. L. Grant, manager): Jere McAuliffe Stock co. closed a week of fair business 30. King Dramatic co. opened for week 1; poor houses; performances satisfactory. Plays: The Cherry Pickers, Faust, The Cotton King, Carmen, The Power of the Press, Quo Vadis, Northern Lights, Lost in London, Sporting Duchess, The Streets of New York, and Dr. Jekyll and Mr. Hyde. 'Way Down East 8, 9. John Drew 10. John C. Fowler 12. Sousa's Band 13. John C. Fowler 18. Rogers Brothers 19. The Sunshine of Paradise Alley 20.

SOUTH ADAMS. RICHMOND THEATRE (William P. Meade, manager): Robert B. Mantell in A Fool's Luck March 29; large audience; co. exceptionally strong. The Bostonians in Robin Hood 30; S. R. O. Barnabee was the hit of the piece; co. as a whole strong. For Fair Virginia 5. Sousa's Band 9. Primrose and Dockstader's Minstrels 10. Boston Festival Orchestra 11. Amherst Dramatic Club 12. Miss Prim 13.—COLUMBIA THEATRE (James A. Reagan, manager): Festival 8-13. WILSON THEATRE (C. H. Kells, manager): Dark.

LYNN. THEATRE (Dodge and Harrison, managers): When We Were Twenty-one March 30 (return); excellent performance; good business. Aubrey Stock co. 1-6; performances above average; fair business. Plays: The Land of the Living, Faust, Waifs of Tennessee, Sapho, The Fire Patrol, Lost in New York, The Love of a Woman, A Prince of Rissia, The Two Orphans, and Red, White and Blue. Morrison Comedy co. 8-13. Sousa's Band 12.—WATSON'S OPERA HOUSE (J. F. Barrett, manager): Dark.

NEW BEDFORD. THEATRE (William B. Cross, manager): William Morris in When We Were Twenty-one (return) delighted large audience 2. Florence Wickliffe, W. J. Butler, and other members of co. gave excellent support. Huntley Jackson co. 8-10, 12, 13. Plays: For Liberty and Love, Roanoke, The Tornado, Pink Dominoes, An Innocent Sinner, The Marble Heart, The World, and Michael Strogoff. The Girl from Maxim's 11. Shadow of Addie G. Miller 11.

HOLYOKE. OPERA HOUSE (E. L. Foster, manager): F. V. Jones' Stock co. March 30 closed week of fair business. William H. Crane in David Harum 2. When We Were Twenty-one 4, 5. Primrose and Dockstader's Minstrels 6. Quo Vadis 11. In Old Kentucky 12.—THE EMPIRE (J. F. Murray, manager): A Stock co. opening 28-30; good business and co. A Young Wife 11-13.

FITCHBURG. CUMMINGS' THEATRE (Edgar Lawson, manager): The Greatest Thing in the World 1; good business. Sarah Cowell Le Moyne in parts and surrounded by a highly competent co.; the performance was one of the sort. Way Down East 2; good business.

WORCESTER. THEATRE (C... possibly ... Are You a Mason ... hopes ... Primrose and Dockstader's Minstrels 1; ... good performances. The ... matinée 12. Rogers Brothers in ... ROB'S (F. ... Rogers Brothers in ... a week's ...

HAVERHILL. ... of Music (F. ... W... opened ... company ... Daniel E. Ryan ... one half of week. ... O'Brien ... The Fatal Wedding. No ... Friday.

WALTHAM. ... Snell, manager): Finnish ... co. 11-13. Young ... Thomas Norton ... Howard ... Davenport and ... Edward ... co., and William ... special ... Holy Week in this city.

SPRINGFIELD. COURT SQUARE THEATRE (J. D. Gilmore, manager): Robert B. Mantell in A Free Lance March 28; large audience; fine performance. William H. Crane in David Harum 1, 2. Second Regiment Band concert 5. Primrose and Dockstader's Minstrels 8. Marie Dressler 11. ... Rogers Brothers 17.

PITTSFIELD. ACADEMY OF ... E. Callahan, manager): Boston ... Amherst College Dramatic Club 13. March ... 15.—ITEMS: Major Quackenbush is to erect a new theatre the coming Summer in the rear of the present Academy. Mr. Callahan is to have the management.

LOWELL. OPERA HOUSE (Fay Brothers and Rosford, managers): Sarah Cowell Le Moyne in The Greatest Thing in the World 2; large and delighted audience. John Drew in Richard Carvel 8. E. V. Phelan's Stock co. 9.—MUSIC HALL (W. H. Emery, manager): Vaudeville 8.

CHELSEA. ACADEMY OF MUSIC (James E. Field, manager): Jefferson Dramatic Club of Boston presented Vim to crowded and pleased house 2. The Rivals 9. Santiago 10. Shenandoah 12. The Viking 15. Tennessee's Pardner 16 (Manager Fields' annual benefit).

MILFORD. MUSIC HALL (H. E. Morgan, manager): Way Down East 1 pleased large audience. Daniel Ryan 8-13. The Sunshine of Paradise Alley 19.—ITEM: It is rumored that Old Lyceum Hall is to be remodeled and changed to a vaudeville house.

GLOUCESTER. UNION HALL THEATRE (Lothrop and Tolman, managers): When We Were Twenty-one March 29, fair house; excellent co. Carpenter 1-6 opened to good house. Side Tracked 12. Tennessee's Pardner 17. Daniel E. Ryan co. 22-26.

WALPOLE. AUDITORIUM (George D. Campbell, manager): Vaudeville March 27; fair house and performance. Shenandoah 11. Sherlock Holmes 19.

WEBSTER.—MUSIC HALL (A. G. Petrilson, manager): George Dixon Specialty co. 5. Richard Golden 8.

ORANGE. PUTNAM OPERA HOUSE (W. J. Cook, manager): Boston Festival Orchestra 11. Quo Vadis 15. Mary Howe Concert co. May 1.

ROCKLAND. OPERA HOUSE (L. Drayton, manager): S. A. T. A. S. Minstrels (local) 19. Sousa's Band 20. Kennedy Players (return) May 6-11.

GREAT BARRINGTON. TOWN HALL (Maurice E. Callahan, manager): Boston Festival Orchestra 10.

GREENFIELD. OPERA HOUSE (Thomas L. Lawler, manager): 'Way Down East 6. In Old Kentucky 10.

PLYMOUTH. DAVIS OPERA HOUSE (A. H. Perry, manager): The Girl from Maxim's 8.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): The Christian March 28, Andrew Robson and a capable co. presented The Royal Box to light business 29, 30. Thomas Q. Seabrooke, with good support, in The Rounders 1; large and delighted audience. Harry C. Stuart and Jeanette Lowrie shared honors with the star. A Merry Chase 4. The Span of Life 5. Francis Wilson 10. West's Minstrels 11. Richard Golden 18. Kellar 17.

MUSKEGON.—OPERA HOUSE (Ray N. McGrath, manager): Lyman Twins in A Merry Chase March 30, 31; good business; fair co. Seldon-Stetson co. 7-10. Mrs. Fiske 13. La Pearl's Combination 14, 15. 'Way Down East 18. Kellar 20.—ITEM: Mr. R. Reynolds (Rosario) has closed with Vogel and Deming's Minstrels and has returned to his home, to again assume the management of the Lake Michigan Park Theatre.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Thomas Q. Seabrooke in The Rounders March 28 pleased large business. Gay Girls of Gotham 1; fair house and co. The Gamble Concert co. 3; crowded house; splendid performance. The Span of Life 10.—ITEM: Thomas Q. Seabrooke entertained a box party at The Rounders 28, consisting of J. V. De Foe and Harry S. De Foe.

JACKSON.—ATHENAEUM (H. J. Porter, manager): In consequence of a misunderstanding in booking Manager Porter presented a double attraction March 28. The Royal Box and A Wise Woman were given to S. R. O. and both plays pleased. Thomas Q. Seabrooke 29 presented The Rounders to fair and pleased house. Davison Stock co. opened week's engagement 1; large house.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Davidson Stock co. March 25-30 in She Couldn't Marry Three, Moths of Society, Darkest Russia, The Sultan's Daughter, East Lynne, Cinderella, and Dangers of a Great City; co. a favorite one here and pleased large houses. Jessie Cross, James Kennedy, and Harry Antrim deserve mention. The Royal Box 1. The Rounders 2.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Andrew Robson in The Royal Box March 26 deserved better audience. Francis Wilson 9.—GRAND (O. Stair, manager): King of the Opium Ring to good business 28-30; performance fair. A Romance of Coon Hollow opened 31 and promises to have successful four nights' engagement; co. adequate. Fogg's Ferry 4-6.

IRON MOUNTAIN.—BUNDLE OPERA HOUSE (A. J. Rundle, manager): Beach and Bowers' Minstrels March 30; crowded house; performance excellent. People's Players 1 opened three nights' engagement in Too Much Married; good house and performance. Uncle Josh Spruceby 11. Ole Olson 17. Leon Herrmann 24. Sun's Minstrels 29.

COLDWATER. TIBBITT'S OPERA HOUSE (John T. Jackson, manager): Poor train connections caused The Red Cat to appear without costumes March 25. Ottumwa Male Quartette closed the Lyceum course to crowded house 26. The Royal Box 4. La Pearl's Combination 8. Old Jed Prouty 13. Lima Military Academy Boys 15.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Romance of Coon Hollow March 27; light business; fair co. A Stranger in New York 29 canceled. The Rounders 30 was cut short because William C. Mandeville was taken seriously ill and could not proceed; the audience was dismissed. Ben Ten Stock co. 1-6.

LANSING.—BARTH'S OPERA HOUSE (Fred J. Williams, manager): Andrew Robson in The Royal Box to good business 2. Governor's Guards' Minstrels (local) 8, 9. Mrs. Fiske in Becky Sharp 12.—ITEM: Clifford W. Mereh, late musical director of Hogan's Alley, is spending a month's vacation at his home here.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): The Span of Life March 29; good business; satisfactory performance. Beach and Bowers' Minstrels 3. Boston Lyric Opera co. 8. The Christian 17. A Milk White Flag 22. Leon Herrmann 26. Fritz in New York 30.

PORT HURON.—CITY OPERA HOUSE (L. T. B

[illegible] March 29; fair house; [illegible] but vulgar. Fanny Davenport Burgundy cancelled. Wanted, A Husband 22. 81 May 6.—AUDITORIUM (F. M. Smersh, Mahara's Minstrels 2; fair house; performance [illegible]

BROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Josephine Stanton Opera co. in Dorcas March 27; small house; co. excellent. The Prisoner of Zenda 29; large house highly pleased. Dickie's Minstrels 12. Morrison's Faust 24. Madame Modjeska 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Howard Gould in Rupert of Hentzau March 25 pleased good business. Arizona to well filled house 27; play well staged and played. Way Down East 6.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Hazel Kirke (local), direction of Walter Morton, excellent performance; 8. R. O. 28. Mahara's Minstrels 4. The Prisoner of Zenda 12.

FAIRMONT.—OPERA HOUSE (Ward and Archer, managers): Mahara's Minstrels 1; fair business; good performance. Alberta Gallatin in Nell Gwynne 8. University Glee Club 9. The Prisoner of Zenda 15.

DULUTH.—LYCEUM THEATRE (E. J. Williams, owner and manager): Way Down East 1, 2; house packed; performances good. A Milk White Flag 5. Louis James and Kathryn Kidder 6.

AUSTIN.—OPERA HOUSE (Schlenker and Co., managers): Warner Comedy co. 1-6. Minnesota University Glee Club 10. A Husband on Salary 20.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Prisoner of Zenda pleased fair audience March 30. Boston Lyric Opera co. 3.

ST. PETER.—OPERA HOUSE (H. J. Ludche, Jr., manager): Prince Ramiro March 30 pleased fair audience. Parisian Belles 1; good house; fair co.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): A Milk White Flag 4.

MISSISSIPPI.

VICKSBURG.—WALSUT STREET THEATRE (Thomas M. Searles, manager): Rentfrow's Jolly Pathfinders 1, 6, 8, 11, opened with From Sire to Son; good house; pleased audience. Will Peters deserves special mention. Other plays: The Lightning Express, Quo Vadis, The Three Musketeers, The Mikado, Monte Cristo, Aladin, The Dark Horse, The Devil's Gold Mine, Below Zero, Michael Strogoff, A Man of the People, and The Duke's Motto. Nashville Students 17. Packard Opera co. 22, 23. Walker Whiteside 24.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Arizona by excellent co. March 27; fine house. Lionel Barrymore, Fraser Coulter, Willard Curtis, and Laura Almonino deserve mention. The Police Alarm (local), headed by Frank De Leon, played. Clarksdale 28. Walker Whiteside 25. Packard Opera co. 29.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Arizona March 26; excellent production; small but enthusiastic audience.

PORT GIBSON.—OPERA HOUSE (Davidson Brothers, managers): Rusco and Holland's Minstrels 16. Walker Whiteside 22. Packard Opera co. 24.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): Packard Opera co. 18.

MOORE.—NEW OPERA HOUSE (C. W. Crabb, manager): Rusco and Holland's Minstrels 6.

MISSOURI.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollonquist, manager): A Modern Woodman March 27 (local); S. R. O. The Schumann Concert co. 28 canceled. Two Little Vagrants 31; good house; co. satisfactory. The Great White Diamond 1; fair business; co. good. Town Topics 2. A Thoroughbred Tramp 7. Joplin High School 8 (local). The Lateurs 11. Faust 12. A Man from the West 14. Krause-Taylor 15-20. Too Rich to Marry 21. Hoyt's Comedy co. 28-May 4.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): The Christian March 25; good house; fair co. Prince Otto was presented 27 by Otis Skinner and an excellent co. Special mention due George Nash, Frank Sylvester, Maud Durbin, and Jane Peyton. U. S. Marine Band 2. Nathan Hale 3.—LYCEUM THEATRE (C. U. Philley, manager): Two Little Vagrants 24, 25; good business and co. Henry's Minstrels 29, 30; large crowds; fair co. Aubrey Stock co. 31-6.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, manager): Side Tracked March 29; Walters as tramp fine; balance co. fair; crowded house. Knobs o' Tennessee 3. In the Trenches (local) 5. When We Were Twenty-one 11. Too Rich to Marry 12.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): Schumann Concert co. March 31; excellent recital; small audience. Two Little Vagrants 1; well acted; fair attendance. Aristocratic Tramps 8.

MARSHALL.—PARK THEATRE (J. B. Price, manager): A Hot Old Time March 27; business light. Morey Stock co. opened 1; S. R. O. in The Royal Shave. A Man from the West 11. The Burgomaster 12. Kingsley-Russell co. 15-22.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Town Topics (return) March 25; good performance. Carpenter's Quo Vadis 27; light business; creditable performance. Marie Fountain co. 1. 81 Perkins 8-13.

MACON.—BLEE'S THEATRE (H. E. Logan, manager): Knobs o' Tennessee 2; fair performance and house. Shubert Concert co. 4. Morey Stock co. 8-13. Quo Vadis 26. Rusco and Holland's Minstrels May 10.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): A Romance of Coon Hollow 1; good performance; fair audience.

BOONVILLE.—REGARTY'S OPERA HOUSE (P. Halloran, manager): Hi Henry's Minstrels March 27 pleased fair house. A Man from the West 12.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Quo Vadis to fair house March 30; play good.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Dark.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): The Schumann Concert co. 3.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Neil Burgess in The County Fair March 24-26 drew well and gave satisfactory performance; Field's Minstrels 28-31; excellent performance; good houses. Stanton Opera co. 1-3. The Village Parson 7-10. Faust 12-14. Madame Modjeska 18-20. The Little Minister 21-24. The Telephone Girl 28-May 1.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Stanton Opera co. in Dorcas 31, caused by conflicting dates at the Grand.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream March 26; S. R. O., and in Richard III 27; good house. Neil Burgess in The County Fair 28; good house and performance. Field's Minstrels 3. Morrison's Faust 11-13. The Village Parson 15. Madame Modjeska 23. The Little Minister 25.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Louis James and Kathryn Kidder pleased large audiences in a Midsummer Night's Dream March 28, 29. Field's Minstrels 2. Morrison's Faust 10. Madame Modjeska 15.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): Field's Minstrels March 27 delighted packed house. Neil Burgess in The County Fair 29 drew big house; fair performance. The Village Parson 6.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Josephine Stanton Opera co. March 30; large and enthusiastic audience. In Fra Diavolo. Field's Minstrels 6.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung managers): Otis Skinner in Prince Otto March 26; house crowded; audience pleased; strong play and co. Mr. Skinner added to his contingent of admirers. Nathan Hale 4. Ernest Seton Thompson 6. Harry Corson Clarke 8. Benefit Miss Holmes (local). Stuart Robson 15.—THE FUNKE (Crawford and Zehrung, managers): Aubrey Stock co. 25-30; fair business, well balanced co. Plays: The Land of the Living, A Prince of Russia, We Uns of Tennessee, For Love of a Woman, Sapho, Turned Up, and Lost in New York. Della Pringle 1-6; fair business; disbands after engagement here. Rusco and Holland's Minstrels 6. Howard Dorset co. 8-13.—AUDITORIUM (J. C. Sennett, manager): United States Marine Band 3; house sold out first day.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Romeo March 28 postponed to matters theatrical. Her special articles in the Saturday edition of the paper will be missed.

TROY.—GEISWOLD OPERA HOUSE (S. M. Hickey, manager; H. E. Hayden, resident manager): The Elroy Stock co. 1-6 in A Tramp's Daughter, Sapho, The Siege of Pekin, Over the Hills to the Poor House, A Spring Chicken, Hans Hansen, She Stoops to Conquer, Ten Nights in a Bar Room, and The Way of the World; co. and business good; specialties by Benhan Mascott, Chris. Moran, Silsbby, Dave De Wolf, and Simonds and Robinson pleased. Hearts of the Blue Ridge 8-10. The Burgomaster 11. Primrose and Dockstader's Minstrels 12. The Belle of New York 13.—KANE'S OPERA HOUSE (William H. Halligan, manager): Haverly's Minstrels 30; performance and business good. For Fair Virginia 6. Shore Acres 11. Wills Brothers 15-17. Morrison Comedy co. 22-24.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Denman Thompson pleased large house in The Old Homestead March 28. Sarah Bernhardt and Constant Coquelin drew good sized audience at double prices 3 in L'Aiglon; magnificent performance. Amherst College Dramatic co. 8. The Burgomaster 10.—EASTABLE THEATRE (S. S. Shubert, manager): Ward and Vokes in The Floor Walkers to packed houses 28-30; performances not so good as heretofore. The Rays in A Hot Old Time pleased large audiences 1-3. Hello, Bill 4-6. The Tide of Life 8-10. Man's Enemy 11-13.—ITEM: George Chenet, a former Syracuse man, was here last week ahead of the Rays.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): The Volunteer Organist 3; good house; performance pleased.—ITEM: O. S. Hathaway, who has successfully managed the Casino for the past two years, and given us some of the best plays Middletown has ever had, severs his connection with that house 3, owing to press of personal business. Both press and public regret the necessity for this action on his part. Mr. Starr, his successor, has been connected with the house as its treasurer for a long time, and we predict for him a continuance of the success which has characterized Mr. Hathaway's management. He has the best wishes of these in Middletown interested in theatricals.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Henocksburg, resident manager): Robert McWade 6. Primrose and Dockstader's Minstrels 11. Shore Acres 13. The Belle of New York 15.—HALMANUS BLEECKER HALL (H. R. Jacobs, manager): The Brownies in Fairyland (local) 29, 30. Himmelein's Ideals opened a week's engagement 1; big houses in In the Heart of the Storm. Beatrice Earle deserves mention. Other plays: Northern Lights, The Black Flag, The Lost Paradise, Eagle's Nest, Brother Against Brother, and The Pulse of Chinatown.—ODD FELLOW'S HALL: Sousa's Band 8.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Jolly Companions, Our Boarding School, and Three Married Men, played by the four Miltons, Frank Bond, Sansone and Delila, and Hanley and Aimee, all White Rats, March 28-30; fair business; good performances. Robert McWade's Rip Van Winkle made excellent impression on a fair audience 2. Down on the Farm 9.—ACADEMY OF MUSIC (C. D. Carter, manager): The Secret Enemy 3. Passion Play Pictures 7. Allen Villaire Vaudeville co. 15-20. Little Egypt Burlesquers 11-13.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Dark.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Ward and Vokes and good co. appeared to packed houses in The Floor Walkers 1-3. George Sidney was especially original and artistic. Stetson's U. T. C. to fine audiences 4-6. Man's Enemy 8-10. The Tide of Life 11-13.—LYCEUM THEATRE (A. E. Wolff, manager): Sarah Bernhardt and Mme. Coquelin in La Dame aux Camelias 4.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Tommy Shearer, Isabelle Fletcher, and an excellent co. closed successful week's engagement March 30. Plays last half of week: Mother and Son, In the Heart of the Rockies, and The Girl from Porto Rico. Klark-Scoville co. 8-13. Rip Van Winkle 18. Miss 25. King Washington 27.—BROADWAY THEATRE (George L. Carlise, manager): Dark.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Uncle Josh Spruceby March 29, 30; good business; fair co. Hello, Bill 1, 2; fair audiences; performances poor. Robert McWade in Rip Van Winkle 3-5 was accorded cordial welcome, but aside from star co. was mediocre. The Real Widow Brown 6. For Fair Virginia 9. Shore Acres 10. A Bunch of Keys 11, 12.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): J. K. Emmet and Lottie Gilson in Fritz in a Mad House March 26; splendid performance; fair house. Alvin Joslin 29; fair performance; light house. Hungarian Band, benefit Y. M. C. A. 1 delighted large audience. Rip Van Winkle 12. American Opera co. 10. Andrew Mack 17. Irving French co. 18-20.

FREDONIA.—GRAND OPERA HOUSE (L. M. Starr, manager): J. W. Carner's Stock co. opened a week's engagement 1 in Knobs o' Tennessee; fair house; excellent performance. Other plays: Michael Strogoff, The Shadows of Life, Rip Van Winkle, The Great Northwest, My Uncle from New York, Quo Vadis, Leah, the Forsaken, and U. T. C. Gus Cohan Comedy co. 27-29.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): Stetson's U. T. C. packed houses March 28; satisfactory performance. Hello, Bill pleased fair audience 29. Old Jed Prouty; big business 30; excellent performance. Cook-Church co. began a week's engagement 1 and were well received. Bennett-Moulton co. 8-13.

PENDELL.—ACADEMY OF MUSIC (George Pendle, manager): The Spooners, F. E. and Allie, closed March 30, having had big week's business and pleased audiences. Volunteer Organist 4. Benefit Highland Hospital (local) 10. Hearts of the Blue Ridge 13. Female Minstrels (local) 18. Eureka Minstrel co. of Newburg 22.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Hello, Bill March 30; excellent performance; fair business. Bennett-Moulton co. 1-6; large house; first-class performances in Darkest Russia, The Lost Paradise, Shadows of a Great City, A Daughter of the South, Wicked London, A Struggle for Life, and The Pride of Kerry.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Corse Payton's Comedy co. closed week March 25 with The Octoroon, Two Nights in Rome, The Three Musketeers, Hazel Kirke, The Law of the Land, and extended their engagement over 1, in Drifted Apart and The Silver Lining. Betsy Ross 6. Waite's Comedy co. 8-13.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Alvin Joslin March 30-1; good business; co. fair. American Grand Opera co. 9. Rip Van Winkle 13. Irving-French co. 15-17.—DARLING THEATRE (Will E. Gant, manager): Uncle Josh Spruceby 29; good business; co. fair. Himmelein's Ideals 8-13. Andrew Mack 18.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Shore Acres 9. Old Arkansaw 13.—ITEM: On account of railroad wreck The Missouri Girl billed March 27 did not reach town in time to give performance, and being unable to reach next stand on account of high water, gave performance 28; large and delighted audience.

OSWEGO.—RICHARDSON THEATRE (Joseph A. Wallace, manager): A Trip to Tramptown March 28; good house; performance fair. A Jay from Jaywille 29; good house and performance. Bennett-Moulton co. 8-13. Andrew Mack 15. A Bunch of Keys 16. Frank Daniels 20.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Superba March 30; big house; good co. Denman Thompson in The Old Homestead 1; good performance; fair business. A Poor Relation 3; excellent performance; poor house. Alvin Joslin 12. Stetson's U. T. C. 17. The Royal Box 18.

GLENS FALLS.—EMPIRE THEATRE (J. H. Holden, manager): Uncle Josh Spruceby March 28; S. R. O.; receipts $347. Alden Bass in A Poor Relation pleased small business 2. American Grand Opera co. 8. Elroy Stock co. 9-13. Rip Van Winkle 19.

FULTON.—STEPHEN'S OPERA HOUSE (Wallace and Gilmore, managers): The Missouri Girl March 30; crowded house; performance pleasing. Merry Milkmaids (local) 5, 6. Minstrels (local) 9, 10. American Grand Opera co. 30.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Richard Golden in Old Jed Prouty March 29; good performance and business. Stetson's U. T. C. 3 pleased good audience. For Fair Virginia 16. The Royal Box 18.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Richard Golden in Old Jed Prouty March 28; good performance; fair business. Stetson's U. T. C. 29; good performances and business. The Missouri Girl 3. For Fair Virginia 12.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Haverly's Minstrels March 28; fair house; pleased audience. Hello, Bill 8. Howe's moving pictures 9. Andrew Mack 12. When We Were Twenty-one 16. A Bunch of Keys 18. Frank Daniels 19.

NEW ROCHELLE.—ACADEMY OF MUSIC (F. M. Taylor, manager): Mrs. Fiske March 25-30, supported by the Frankie Carpenter Stock co., had successful week; plays well staged and acted. Cook-Church co. 8-13.

PALMYRA.—LYCEUM THEATRE (M. Reis, manager): The Belle of New York March 28; enjoyable performance; large house. Haverly's Minstrels 29; fair house; good co. George Wilson was the feature. A Social Session 9. When We Were Twenty-one 17.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): The Old Homestead 2; large business; receipts $1,200; good performance. A Poor Relation 4. A Ride for Life 10.

MEDINA.—LURT'S OPERA HOUSE (Cooper and Hood, managers): Howe's Moving Pictures 1; large house pleased. The Missouri Girl 9. Uncle Tom's Cabin 11.

WELLSVILLE.—BALDWIN'S THEATRE (E. C. Rathbone, manager): Hello, Bill 9. Lea Porte Comedy co. 15-22. Alvin Joslin 27. The Chebelian 29. Stetson's U. T. C. 30.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Chattanooga March 29; light house; fair co. The Belle of New York 30. American Grand Opera co. 12.

OMAHA.—MUNROE OPERA HOUSE (Smith and Preston, managers): For Fair Virginia 10. Sunshine of the Hillsberge (local) 11, 12. A Bunch of Keys 15. Klark-Scoville co. 22-27.

OSCEOLA.—NEW THEATRE (F. W. Lloyd, manager): Hello, Bill pleased fair house March 28. A Poor Relation 29; excellent co.; fair house. Shore Acres 8. Rip Van Winkle 9.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Hearts of the Blue Ridge 10. A Trip to Coontown 15.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Missouri Girl 12. Alvin Joslin 15. Arizona 20. The Span of Life 28.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): U. T. C. crowded the house March 30. Alvin Joslin did big business 3; fair co.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Leonard's Minstrels 9. A Bunch of Keys 11.

PENN YAN.—YATE'S LYCEUM (H. E. Bell, manager): The Missouri Girl 2; fair performance and business.

HUDSON.—OPERA HOUSE: The Secret Enemy 1; good co.; poor business. White Rats 8-10. A Trip to Coontown 17. Two Jolly Companions 18-20.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Howe's Moving Pictures 4; big business; pleased audience. Alvin Joslin 10.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): Social Session 10.

SCHENECTADY.—GRAND OPERA HOUSE (Ben Schermer, manager): Fort Dayton Band 12.

CANANDAIGUA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Dark.

GENEVA.—NEW OPERA HOUSE (E. C. Gamo, manager): The Belle of New York 31. Shore Acres 12.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): A Bunch of Keys 8. A Poor Relation 11.

UTICA.—LYCEUM (M. M. Gutstadt, manager): Dark.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, resident manager): Dark.

PERRY.—AUDITORIUM (B. A. Cole, manager): Alvin Joslin 9. A Bunch of Keys 23.

BATTLE AX.—OPERA HOUSE (Daisy Dibble, manager): Irving-French co. 4-6.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Two Merry Tramps 13.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Peter's Comedy co. closed week's engagement March 30; fine business. Plays: Finnigan's Luck, Mugg's Landing, The King of Liars, and A Dashing Widow; excellent co. Quo Vadis 9.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Dark.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Vaughn Glaser in The Prisoner of Zenda March 25; full house; performance good. Josephine Stanton Opera co. 27, 28 in Dorcas and Fra Diavolo; satisfactory performances and business. A Midsummer Night's Dream 1. Field's Minstrels 8. Faust 18. Madame Modjeska 22. The Village Parson May 1.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Prisoner of Zenda March 28; excellent performance; good business. Y. M. C. A. Benefit (local) 2. Louis James and Kathryn Kidder 4. Field's Minstrels 11. Morrison's Faust 23. Madame Modjeska 25. The Village Parson 29.

CRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

WAHPETON.—OPERA HOUSE (E. W. Beatty, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Roda, general manager; C. C. Miller, business manager): Foxy Quiller to S. R. O. March 28; Jerome Sykes, Julius Steger, Harry Macdonough, Adolph Zink, Helen Bertram, and a well trained chorus, gave pleasing rendering of the opera. The Still Alarm, with Harry Lacy in his original character, played to light business 27; the old time features and climaxes were brought into full play, and pleased as of yore. Francis Wilson in The Monks of Malabar to S. R. O. 30; Francis Wilson was as versatile and funny as ever, but the opera in its entirety is not as sparkling and tuneful as some of his other successes, it was handsomely staged, and the ensemble was all that could be desired.—PARK THEATRE (Harry E. Feicht, manager): The Sorrows of Satan 28-30; S. R. O.; the weird drama was presented by good co. Miner and Van's Extravaganza co. 1-3; S. R. O.; the specialties were above the average, and the burlesque was funny; Billy Van appeared to advantage.—ITEMS: Manager Harry E. Feicht will give his eighteenth lecture on Oberammergau at Park Theatre Easter Sunday night. Joseph Ratliff, a Daytonian, is a member of the Francis Wilson co., and received a hearty welcome upon his appearance. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Why Smith Left Home closed their season March 30; appreciative audience; splendid work was done by Dean Raymond, Frederick Peters, Donald Harold, Edward West, Frederick W. Cousins, Margaret Wycherly, May Thompson, May Kintzing, Kate Griffith, Gertrude Millington, Anita P. Bridger, and Jane Elbing. The Na-Gor Specialty co 4, 5. Killarney on the Rhine 9. A Trip to Paris 11, 12.—ITEMS: The Why Smith Left Home co. spent 31 here, and went to New York that night. Dean Raymond went to Chicago to join his wife. Forest Seabury left the co. two weeks ago to join Harry Corson Clarke. Frederick W. Peters succeeded him. Edward West went home to see his two-months-old son he had not seen as yet. Donald Harold and May Thompson have been re-engaged for next season with Why Smith Left Home. WILLIAM H. McGOWN.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Walter E. Perkins in The Man from Mexico March 28 pleased fair audience; Mr. Perkins appeared to advantage; remainder of co. mediocre. The Doctor's Warm Reception 30; fair average business; co. fair. Himmelein's Imperial Stock co. 1-6 opened to S. R. O. in The Lost Paradise; co. capable. Other plays: In the Heart of the Storm, The Victorian Cross, Northern Lights, Lost in New York, Dr. Jekyll and Mr. Hyde, and East Lynne.—ITEMS: Manager E. W. Elliott is considerably from a week's illness. Capitalists are contemplating the erection of a $50,000 theatre at Niles this Summer. It will be built on Main Street, and will contain the public library, a public meeting hall and offices or club rooms.—Phillip's U. T. C., which wintered at Cortland, will open the season in Warren the latter part of the month.—James Pelley, stage carpenter for Kidnapped in New York, spent the week at his home in Warren, rejoining his co. at Cleveland.—The remains of Carolyn Clawson, formerly leading lady of At the White Horse Tavern, were interred 2.—The Ohio State Band contemplates a concert trip of three weeks through the South, playing a week's engagement at the Marietta Chautauqua Assembly.—C. I. Venie, who has been drilling a cast to produce Miles or The Pet of the Mine, under school auspices, suddenly left town 29 for urgent reasons.

SPRINGFIELD.—GRAND OPERA HOUSE (F. B. Foltz, manager): Why Smith Left Home March 28; light house pleased; Dean Raymond and Lavinia Daly did well. An audience that packed the house was delighted with Francis Wilson in The Monks of Malabar 29; Francis Wilson, Van Rensselaer Wheeler, Marie Celeste, and Edith Bradford divided honors. Down Mobile 30; good patronage and performance. The Village Postmaster 31. Ward and Vokes 15.—BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Smith O'Brien in The Game Keeper 30 returns pleased fair business. Whitney and Knowles' Quo Vadis 4. Bohemian Burlesquers 5. Harlow Brothers' Minstrels 6.—ITEM: The street railway co. is making preparations to open a Summer theatre at Tecumseh Park this season.

TOLEDO.—VALENTINE THEATRE (J. M. Rodamaker; Otto Klives, business manager): Jerome Sykes Opera co. to fine houses March 29, 30; Edna Hunter, of Toledo, the understudy of Grace Cameron, took the latter's part here for two performances in a satisfactory manner. Henry Miller as Richard Savage to good house 1.—LYCEUM THEATRE (Frank Burt, manager): Harry Glazier in The Three Musketeers to fair business 28-30; production first-class. City Club Burlesquers to good houses 31-3; specialties of the Lavines were good.—BURT'S THEATRE (Frank Burt, manager): Fogg's Ferry, with Ida Pomeroy, to fair business 28-30. The Sorrows of Satan to slim houses 31-3.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): The Man from Mexico, by Walter Perkins and co., March 29; excellent performances, fair houses. Walter Perkins is a comedian of ability. The

(Continued on page 53.)

MAURICE BARRYMORE'S CAREER.

On the afternoon of April 2 Maurice Barrymore was removed from the insane pavilion at Bellevue Hospital to the Long Island Home at Amityville, L. I. As told in the last issue of THE MIRROR, Mr. Barrymore was committed to Bellevue on March 29, and on April 1 was examined by Drs. Robert S. Newton and F. Valentine Wildman, who pronounced him a victim of incurable mania that would ultimately develop into paresis. His removal to Amityville was accomplished without trouble, he being under the delusion that he was going to fill an engagement in Philadelphia.

The experts' decision that Mr. Barrymore is hopelessly insane ends the public career of one of the most accomplished and popular players of the last quarter of the nineteenth century. A capable actor, a brilliant wit and scholar, and a prince of good fellows, "Barry," professionally and personally, had a legion of admirers. His conversation sparkled with cleverness, and there was ever a crowd ready to hear him, and quote his sayings. By many of his intimates he was considered the Dr. Johnson of his time. "Barry's" extreme good-fellowship was the main cause of his pathetic fate. Always ready to entertain, he would sit with a crowd of boon companions until the dawn broke. Perhaps for two or three days he would hardly sleep, and then when his exhausted vitality demanded rest, he would take too little. He is of the temperament, the doctors say, that is most liable, if overtaxed, to mental derangement. Nervous, excitable, enthusiastic, strong in his likes and dislikes, he had been always a violent champion of some cause. Twenty years ago his hobby was the wrongs of Ireland; to-day it is the injustice of the theatrical and vaudeville syndicates. It was inevitable that with his irregular life, his ceaseless working of a splendid brain, the human machine should some day break down, and his ardent sympathies become mania, and bring on the utter demoralization of an unusually talented man.

Maurice Barrymore's real name was Herbert Blythe. He came of an English family, but was born in 1847 in India, where his father was a surveyor for the East India Company. He was sent to England to be educated, and studied first at Harrow and Blackheath and then at Oxford. He then began a course of training for the Indian Civil Service, but a severe attack of scarlet fever prevented him from taking the examination. After his recovery he took up the study of law with a prominent barrister. Mr. Barrymore confessed in later years that he didn't apply himself to Blackstone and Coke very closely. Instead he put in much of his time in learning how to box, with such success that in 1872 he won the Queensberry cup for the amateur boxing championship of England. By that time he had had enough of pugilism, and determined to devote his time thenceforth to his law studies. But fate had decreed that "Barry" was not to be a lawyer, and the turning point in his career came in 1872, when he made his first appearance as an actor. He was induced to go on the stage by C. P. Flockton, who cast him for the part of Cool in a revival of London Assurance at Windsor. In a notice of the performance, Mr. Barrymore said, one of the critics consigned him to a place where he would never be cool again. However, he soon had an offer of an "extra" part in a revival of Money at the Prince of Wales' Theatre, but a more congenial engagement, which he accepted, was with Charles Vandenhoff, his personal friend, who was at that time heading a provincial stock company. He continued in Vandenhoff's company for three years, playing first utility and then juvenile parts. The company appeared in Scarborough, Bradford, Hull, Leicester and other cities.

In 1875 Mr. Vandenhoff came to this country to fill an engagement, and Barrymore accompanied him, not with the intention of playing here, but merely for a pleasure trip. At a benefit for Leslie Allen, given in Boston, he made his American debut, playing Ray Trafford in Under the Gaslight. Soon after, when The Shaughraun was revived at the Boston Theatre, Jan. 23, 1875, Mr. Barrymore was engaged for Captain Molyneux, and played the part until the end of the season. Then Augustin Daly engaged him for the Summer tour of his stock company, and he was re-engaged for the regular season that opened at the Fifth Avenue Theatre, New York, August 23, 1875. This was Mr. Barrymore's first appearance in New York. His role was Bob Ruggles in The Big Bonanza. With the Daly company he was the first to play here the role of Talbot Champneys in Our Boys, Sept. 18, 1875, and the original Raymond Lessing in Pique, Dec. 14, 1875. When Edwin Booth appeared at the Fifth Avenue in Hamlet, Oct. 28, 1875, Mr. Barrymore was the Laertes. He remained with Mr. Daly for the next two seasons, playing at the Fifth Avenue Sir Frederick Blount in Money, Sept. 12, 1876; Oliver in As You Like It, Nov. 18, 1876; Frank Dodge in Life, Oct. 6, 1876; Gerard in The American, Dec. 20, 1876, and Dudley Arden in The Dark City, Sept. 4, 1877, originating the three last named roles; at the Olympic Theatre, Bob Ruggles in The Big Bonanza, Jan. 30, 1877, and Mr. Mutton in Round the Clock, Feb. 12, 1877; at Booth's Theatre, supporting Joseph Jefferson, Hendrick Vedder in Rip Van Winkle, Oct. 29, 1877; supporting Fanny Davenport, as Orlando in As You Like It, Dec. 22, 1877, and Orsino in Twelfth Night, Dec. 26, 1877. During 1877 Mr. Barrymore used his own Christian name, Herbert. Before, and for some time after, he was known as Maurice H. Barrymore.

In the season of 1878-79 Mr. Barrymore organized a company, headed by himself, to play Diplomacy on the road. Some of its members were Mrs. Barrymore (Georgia Drew), John Drew, Benjamin C. Porter and Ellen Cummens. The company closed its season at Marshall, Tex., March 19, 1879. After the performance Mr. Barrymore, Mr. Porter and Miss Cummens went to a restaurant for supper. While they were seated at the table, James Currie, a railroad detective and notorious bully, entered the restaurant and made an insulting remark about Miss Cummens. Ordered to desist, he continued his abuse until Mr. Barrymore arose to put him out of the place. Then, knowing the actors were unarmed, Currie drew a revolver and shot at Barrymore. The bullet was meant for the heart, but by a quick turn on the actor's part it passed through his left arm out under his shoulder. Porter then attempted to interfere, whereupon Currie fired at him. The bullet penetrated Porter's abdomen, inflicting a mortal wound. Porter died half an hour later. Barrymore was taken to a house nearby, and remained there for a month, when his condition permitted his removal to the home of his mother-in-law, Mrs. John Drew, in Philadelphia. Currie was arrested for the murder of Porter, but by a shameful miscarriage of justice was acquitted at his trial on the ground of insanity.

Mr. Barrymore began in 1879 an engagement with Lester Wallack's stock at the old Wallack's Theatre. Among his roles with that company were Tony Judson in Our Girls, Nov. 6, 1879; Littleton Coke in Old Heads and Young Hearts, Dec. 24, 1879; George Hastings in She Stoops to Conquer, Dec. 29, 1879; Charles Courtley in London Assurance, Jan. 12, 1880; Captain Molyneux in The Shaughraun, Feb. 2, 1880; Sir James Elliott in The Liar, March 8, 1880; Dick Hartley in How She Loves Him, March 15, 1880, and Count Maurice De Lancy in A Child of the State, April 21, 1880. His next engagement was with Joseph Jefferson as Captain Absolute in The Rivals, in which he was seen at the Brooklyn Park Theatre, Jan. 22, 1881. He then went to England to superintend the production at the Court Theatre of his play, Honor, that had a run of about one hundred nights. On his return to America he played in the Boston productions of Youth and The World.

Mr. Barrymore was then engaged by Madame Modjeska as her leading man, and filled that position with much success for four seasons. With her he was seen, at Booth's Theatre, New York, as Orlando in As You Like It, Dec. 12, 1882; as Orsino, in Twelfth Night, Dec. 18, 1882; as Armand in Camille, Dec. 21, 1882, and as Latour in Odette, Jan. 1, 1883; in the same repertoire, save Odette, at the Fifth Avenue Theatre, in April, 1883, and as Romeo to Modjeska's Juliet at the last performance ever given at Booth's Theatre, April 30, 1883. Mr. Barrymore wrote for Madame Modjeska an emotional play of Polish life, entitled Nadjeska, that she produced at Baltimore, Feb. 8, 1884, and at the Star Theatre, New York, Feb. 12. Mr. Barrymore played Paul Devereux. The play was well received, and Madame Modjeska used it until the end of her tour. It was also produced at the Haymarket, London, Jan. 1, 1886, with Emily Rigl as Nadjeska and Mr. Barrymore as Devereux. This occurred during Barrymore's engagement with the Haymarket company, that covered the seasons of 1884-85 and 1885-86. Among other roles that he assumed at the Haymarket were Count Orloff in Diplomacy, Nov. 8, 1884; Ernest Vane in Masks and Faces, April 1, 1885; Basil North in the first production of Dark Days, Sept. 26, 1885; Belvawney in Engaged, Feb. 17, 1886; Young Marlowe in She Stoops to Conquer, March 13, 1886, and Louis Percival in the first production of Jim the Penman, March 25, 1886.

Returning to America, Mr. Barrymore again joined Madame Modjeska for the season of 1886-87, and with her at the Union Square he was the original Marquis de Montauran in The Chouans, Nov. 10, 1886, and the original Count von Lexon in Daniela, Dec. 13, 1886. He also supported her in As You Like It and Twelfth Night. Besides the roles named Mr. Barrymore appeared while with Modjeska as Mortimer in Mary Stuart and the Marquis de Saxe in Adrienne Lecouvreur.

On Aug. 17, 1887, he was seen as Henri de Lagardere, a Kiralfy spectacle, Lagardere, which was The Duke's Motto rechristened. The part was not to his liking, and he soon left the company and became leading man for Mrs. Langtry, playing Jack Fortinbras in As in a Looking Glass at the Fifth Avenue Theatre, Sept. 19, 1887, and also Captain Bradford in A Wife's Peril during the season. After this he was engaged by A. M. Palmer, appearing in the revival of Held by the Enemy at Palmer's Theatre, Oct. 29, 1888. He was with Mr. Palmer's stock company at the Madison Square from 1888 to 1890, and achieved one of his greatest successes as Mr. Wilding ("Captain Swift") in Captain Swift, Dec. 24, 1888. Other roles were Bill Lewis in The Burglar, July 1, 1889, and Captain Bradley in A Man of the World, Oct. 30, 1889. The next season Mr. Barrymore opened a starring tour in Reckless Temple, a play by Augustus Thomas. It was produced at Portland, Me., Oct. 29, 1890, and at the Standard Theatre, New York, Oct. 27. The play proved a failure and Barrymore abandoned his tour and returned to the Palmer company. With them he originated, at the Madison Square Theatre, Mark Denzie in Sunlight and Shadow, Feb. 3, 1891; Lord Belmore in The Pharisee, March 16, 1891, and Captain Davenport in Alabama, April 1, 1891; and at Palmer's Theatre, Louis Percival in Jim the Penman (that he had played in England), Jan. 21, 1892; T. B. Fitzpatrick in Colonel Carter of Cartersville, March 22, 1892.

When Mrs. Bernard Beere played her unfortunate engagement in this country Mr. Barrymore was the leading man, and acted at the Manhattan Opera House now Koster and Bial's Jack Fortinbras in Lena Despard (As in a Looking Glass), Nov. 15, 1892, and Henri Lomax in Ariane, Nov. 22, 1892. After the close of Mrs. Bernard Beere's company he rejoined Palmer once more, and appeared at Palmer's as Lord Darlington in Lady Windermere's Fan, Feb. 6, 1893, and as Lieutenant Lavoissiere in Mercedes, May 1, 1893. He next played Captain Absolute in The Rivals for a Spring tour in support of his mother-in-law, Mrs. John Drew, and was seen in that character at the Harlem Opera House week of May 29, 1893. The ensuing season he played for a short time with Rose Coghlan as Lord Illingworth in A Woman of No Importance, produced at the Fifth Avenue Theatre, Dec. 11, 1893, and then became leading man for Katherine Clemmons during her season at the Fifth Avenue. He was Ugone Spinola in A Lady of Venice, produced Feb. 22, 1894, and Dr. Henry Palgrave in Mrs. Dascot, produced March 5. His next appearances were as A. Chelver Shell in a special production of The Globe Trotter at the Garden Theatre, July 3, 1894, and as Barstow Adams, in New Blood, at Palmer's, Sept. 15, 1894. The remainder of the season he was leading man for Olga Nethersole in her initial starring tour here, appearing as Armand Duval in Camille at Palmer's, Oct. 29, 1894.

In the first production of Secret Service, at the Broad Street Theatre, Philadelphia, May 13, 1895, Mr. Barrymore acted Captain Ralph Challoner, the part renamed Captain Thorne when William Gillette played it in the New York production. For the Summer of 1895 he was leading man of L. R. Stockwell's stock company at the Columbia Theatre, San Francisco, appearing there in Twelfth Night, A Man of the World, Nance Oldfield, The Critic, A Woman of No Importance and other plays. He was next seen in New York as Colonel Alan Kendrick in the production of The Heart of Maryland at the Herald Square Theatre, Oct. 22, 1895, and played the role for the greater part of the season. He made a second starring tour the following season as Dick Pontifex in Roaring Dick and Co., a play of his own authorship. The first production was at the National Theatre, Washington, Nov. 9, 1896, and the New York premiere at Palmer's, Nov. 16. This tour was as unsuccessful as the former one; the play did not meet with favor, and the season soon ended. Manuel Clavajal in Spiritisme was Mr. Barrymore's next role. The play was produced at the Knickerbocker Theatre, Feb. 22, 1897, and was a dire failure. He then made his debut in vaudeville, opening at Keith's, Union Square, March 29, in his former success, A Man of the World. He continued in vaudeville the rest of the season, and was then engaged for Jean Lafitte in A Ward of France, produced at Wallack's Theatre Dec. 13, 1897. He soon left the company, and returned to vaudeville for a time, after which he went to London with The Heart of Maryland, produced at the Adelphi Theatre, April 8, 1898. For the season of 1898-99 he supported Mrs. Fiske in Becky Sharp, produced at the Fifth Avenue Theatre, Sept. 12, 1898, in which play his Rawdon Crawley was accounted one of his finest portrayals. At the close of Mrs. Fiske's season he again presented A Man of the World in vaudeville. On Sept. 10, 1900, he appeared at Proctor's Twenty-third Street Theatre in a series of recitations. His last legitimate engagement was as the Count de Tournay in The Battle of the Strong, supporting Marie Burroughs. The season, which was brief, opened at Louisville, Ky., Nov. 29, 1900. While he was playing this part Mr. Barrymore gave evidences of his approaching mental collapse. After Miss Burroughs closed he returned to vaudeville again in A Man of the World. He became an enthusiastic member of the White Rats, and was a hard worker in their fight against the Association of Vaudeville Managers. His labors in this direction are said to have hastened his breakdown. Mr. Barrymore's last appearance on the stage was at the Lion Palace Music Hall on March 28. On this occasion he interrupted his performance to make a violent tirade against theatrical managers. Later he created a scene at the Fort Lee Ferry, while on his way to his home, at Coytesville, N. J. His family and friends decided that an examination of his condition was necessary, and his commitment to Bellevue followed.

Besides the plays referred to above Mr. Barrymore wrote a drama entitled Blood Will Tell, that was bought by W. S. Penley and produced for copyright purposes in England. He was the librettist of a comic opera, The Robbers of the Rhine, for which Charles Puerner composed the score, that opened the present Fifth Avenue Theatre, May 28, 1892. It was not a success.

Mr. Barrymore was married in Philadelphia, Dec. 31, 1876, to Georgia Emma Drew, daughter of Mr. and Mrs. John Drew, Sr., and sister of the present John Drew. By her he had three children, Ethel, now playing in [illegible] of the Horse Marines at the [illegible], Lionel, now with Arizona, [illegible] Georgia Drew Barrymore was [illegible] of note, and played in [illegible] panies with her husband. [illegible] Barbara, Cal., July [illegible] Mr. Barrymore married [illegible] daughter of William P. [illegible] Manager at Wallack's [illegible]

Mr. [illegible] time a prominent [illegible] and spent much [illegible]

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THE FOREIGN STAGE.

LONDON.

Conditions Unfavorable to Playgoing Recent Drama—Gawain's Gossip.

(Special Correspondence of The Mirror.)

London, March 30, 1901.

In March, this confounded and still creeping along South African War, coupled with the death of the beloved Victoria, had not done enough to upset theatrical business, lo, now the terrible

FORBES ROBERTSON.

Winter snap with which Spring (charming Spring) opened has made matters worse. Most of the theatres are doing badly and some are doing horribly. Additional proof of this is seen in the fact that a much larger number of managers than usual are availing themselves of the chance of closing Holy Week.

I really believe that one of the reasons that prevent playgoers from playgoing just now is that so many of our playhouses are full of draughts. This is especially the case with most of the new and otherwise beautiful suburban theatres. It is a common sight nowadays to see whole rows of the audiences, from the stalls to the gallery, sitting in big coats and cloaks with their collars turned up, and being obliged to wear their hats and other headgear while the conductor of the orchestra shiveringly conducts with his swallow-tail collar around his ears. It all looks comical enough, but it is, of course, really a serious matter, and it only too often hapens that playgoing leads to serious illness, if not to death.

It was under such atmospheric conditions as these that one had to sample a new farcical comedy called The Two Mrs. Homespuns at the Metropole, Camberwell, where (as Dickens' readers will remember, the Wemmicks used to dwell. This farcical comedy is the work of J. H. Darnley, who, in addition to acting, was concerned in writing those clever farcical comedies, The Barrister and The Balloon, and H. A. Bruce, who is manager of Hardie and Von Leer's fine Shakespeare Theatre, Liverpool, and is known throughout the theatrical profession as "Daddy" Bruce. The plot of this new piece is perhaps best told by describing its leading character, a Corsican named Sabian Del Vara. He has a sister Vera, who has just come to live in London, and directly the curtain rises on Vera's flat her vendetta-loving brother dashes in with intent to discover and to dagger Gideon Homespun, a young doctor, who some time before when in Corsica paid court to Vera and was, indeed, betrothed to her. The match has since been broken off, really at Vera's wish, although her brother doesn't know that. Now it so happens that the doctor, who has since happily married an English girl, has called on Vera a few moments before her volcanic brother dashes in. He makes for the doctor, but Vera, with a sudden flash of inspiration, declares, in order to save his life, that he is really her husband. The Corsican at once sheathes his terrible family dagger, and, embracing Homespun effusively, announces his resolve to stay with the young couple. This complication is presently made worse by the real Mrs. Homespun calling for her husband and being described by the Corsican as Homespun's sister. The real Mrs. Homespun is so beautiful in the Corsican's eyes that he, forgetting that he is himself betrothed to a real gilt-edged American widow, falls violently in love with the English wife and pursues her and her supposed brother to sundry home-counties. The Corsican thereby causes all sorts of muddles and mixes not to say sundry jealousies, the said jealousies extending even to the real Mrs. Homespun's old father and mother, a couple of needless as well as conventional characters.

The play, originally played in the provinces as The Corsican, is, when diligently revised, likely to be successful, especially on the road. Although very ingenious for the most part, its humors are perhaps a little too unsophisticated for West End consumption. It will, however, stand a better chance when it is played better than on Monday. The only really properly played part was that of the Corsican, in which F. H. Tyler, ever a good character actor, was "simply immense," as the saying is. Mary Smith, who played the terrified hero's mother-in-law, had something of the manner of your dear old Mrs. Gilbert, but not her artistic gifts; and Mary Thorne, who enacted the attractive but artful transatlantic widow, had an American accent that you could have cut with a bowie knife.

It is, perhaps, now fitting that I should give you some account of the one minor melodrama of last week, for the reason that this, it was understood, would in some manner indicate certain parts of your late little war. I found, however, on traveling many miles into the labyrinths of Marylebone, that as regards this matter the play has been misreported in certain preliminary announcements. It was called Under False Colors, and its main points were principally these: An immaculate hero, heir to vast English estates, went abroad and promptly fell in love with a Spanish, but stainless, heroine. At the same time there turned up in these foreign parts that hero's villainous cousin, who was so like him that you coldn't tell t'other from which. This villain also fell in love, in a manner, with the Spanish heroine, and would have carried her off there and then but for his exceedingly inconvenient "mistress," who harassed the poor villain considerably. The villain, being nothing if not persistent, contrived to lure the hero on to a duel on the edge of a cliff, and then arranged, before the duel took place, two local desperadoes should stab the hero through and through and hurl him into the sea below. This they promptly did, and the villain, trading on his extraordinary likeness to the now stabbed and soaked hero, persuaded the Spanish heroine that he was that hero, whereupon he promptly married her and went back to claim the English estates. This busy villain was anon found to be having a good time in the old country, when lo! the inconvenient "mistress," whom he, good easy villain, fondly thoght he had dodged for ever, turned up in that hitherto happy English home, and became a terrible obstacle in her ex-paramour's path. The poor fellow was then driven to the necessity of feigning unquenchable love for her, in order that he might lure her out on to the local sea and hurl her many fathoms below the surface thereof. This he also promptly did, and again settled down to enjoy the proceeds of his crimes; but good old Nemesis, ever ready in the cause of melodramatic virtue, began to dog his steps with relentless force. To make things worse, the stabbed and drowned hero began to turn up at different windows and doors and to babble of sundry matters, and in the end, to cut a long story short, the villain was done to death in the old cider press on the estate, and all was made happy for the virtuous. Under False Colors, although at present very disjointed, contains very powerful situations and a tremendously fat part for the leading man, who is called upon to play the dromio-like hero and villain. When it is better played than it was this week it should do well on the road.

Your Miss Fanchon Thompson, born in Chicago but raised in Paris, duly succeeded the merrier, if somewhat less melodious, Marie George in The Belle of Bohemia at the Appollo a few nights ago. Fanchon being, as you know, a trained singer (and indeed at one time of our own Covent Garden opera) was of course of great value in the more important musical passages of this latest produced American importation. The fair newcomer was warmly welcomed and made a pronounced hit. The Belle of Bohemia, though not one of America's most brilliant works, has "bucked up" considerably since the foolish first night which Manager Lowenfeld gave when there was no proper public present.

More American musical mixtures are looming ahead for the London market. These include The Fortune Teller, which Manager Musgrove is to submit at the Shaftesbury on April 9, with Alice Nielsen as the star, and The Girl from Up There, which C. Frohman threatens to present at the Duke of York's on April 22 with Edna May as the heroine. Moreover, in the (we hope) merry Maytime—or haply in the joyous Junetime—Tom B. Davis will open the new Adelphi with The Whirl of the Town. Any more coming along just now?

F. R. Benson's Shakespearean company gave at the Comedy on Wednesday the last of their interesting revivals—namely, Hamlet. Once again, although the acting was not of a stupendous order of merit, the performance contained much to impress and even fascinate your true Shakespearean playgoer.

Yesterday we had another Bernard Shaw play served up to us at another private matinee given by *The Sunday Special* and its critic, J. T. Grein, Dutchman and dramatist. The piece selected from G. B. S.'s stock was one of what he calls his "plesant" plays, The Man of Destiny, to wit. Anything that Shaw says or writes is always interesting, but additional interest was imparted to yesterday's play from the fact of it having been refused by Irving, for whom Shaw wrote it. It is a long one-act play, showing how the late Napoleon Bonaparte (afterward Emperor) was when a general fresh from the battle of Lodi befooled by a charming and (shall I say) more than usually artful young woman whom he had brought before him for having while disguised as a boy stolen certain letters and dispatches then en route to him. The piece is virtually one long dialogue with occasional interruptions by two small parts. It held the house interested and delighted all the time, however, by reason of its incessant wit and satire. Shaw took care to have a fling at all sorts of things, such as Woman, War, Love, Imperialism, the "modern spirit," and so forth. So amusing was it all, with its burlesque military air, that no one complained of the dialogue being often anachronistic. Granville Barker was earnest but amateurish as Nap, Charles Goodhart and H. de Lange were good as a silly lieutenant and a cunning innkeeper respectively, and Margaret Halstan was splendid as the heroine, who is simply called "a strange lady." At the fall of the curtain G. B. S. made a speech which was as amusing as his play.

There is likely to be trouble concerning Mrs. Langtry's Royal Necklace play, written by Paul Berton and adapted by Clement Scott for the Imperial. Moreover, Janette Steer threatens to produce a similar Marie Antoinette play at the Garrick.

The Bennetts, an adaptation by Actress Rosina Filippi of Jane Austen's famous but talky novel, "Pride and Prejudice," was tried this week at a Court Theatre matinee. Like the story, it was comparatively plotless, but very amusing all the same. The "adaptrix" played well as Mrs. Bennett. The Forbes Robertson-Gertrude Elliott Theatre Syndicate (which is to include some public houses) has just been registered at £10,000.

New productions looming in the near future include a melodrama written by Harold Whyte, and called The Women of London, due at the Crown Peckham on Monday. Mostly Fools, a new farcical comedy, by Barton White, due on the same night at the Grand Fulham; a melodrama by F. C. Scudamore, called A Bad Character, at the same theatre on Monday week; Nicandra, with Mrs. Brown Potter as the Snake-woman, at the Avenue next Saturday, and Esmond's new comedy, The Wilderness, which George Alexander promises to produce at the St. James' on April 10. The heroine is to be represented by Eva Moore, who is Esmond's better half.

Also on April 10 E. H. Kelly and his wife, Nina Boucicault, will open Terry's with the latest adaptation of Le Monde on l'on s'Ennuie, just renamed The Lion Hunters. A new melodrama written by Alicia Ramsey and Rudolf de Cordova, and entitled The Mandarin, is to be seen at the Grand, Islington, on April 15. This date has just been selected by Sir Henry Irving for his Lyceum production of Coriolanus.

I have to report a report which has just been reported to the effect that Mrs. Ormiston Chant, who so harassed certain London music hall managers a year or two ago, has resolved to go with certain members of her family on to the variety stage. "Wot O!" as our street urchins say.

GAWAIN.

PARIS.

Patric Disappointing—The Revival of Mireille—Coming Productions.

(Special Correspondence of The Mirror.)

Paris, March 16.

Great expectations often mean small realizations. The revival of Sardou's Patrie at the Comédie Française has given added proof of this. For about a year it has been heralded as the greatest effort of the Comédie Française. Yet when the opening came it was a disappointment. Not that the production scenically is in any way unsatisfactory. On the contrary, it is magnificent, consisting of as lavish and gorgeous a series of stage pictures as we ever have seen. But the play itself was liked no more now than on its first performance in 1869, when it was received with slight favor. It is somewhat too melodramatic for the Français, and theatricalism of Sardou's construction is too evident in it. The scenes are laid about 1563, when the Low Countries, crushed beneath the yoke of Spain, were making ineffectual efforts to regain their liberty. The story deals with one of these conspiracies, at the head of which are the Comte de Rysoor and Karloo van der Noot. They are close friends, and the dramatic scenes come when Rysoor discovers that Karloo is his wife's lover, just as the rebellion is to take place. His patriotism triumphs over the insult, and instead of slaying the destroyer of his home he controls his anger that his country may be freed. The Countess, knowing that her husband learned of her infidelity, goes to the Governor and betrays the plot, hoping thereby to be rid of the Count. She does not know, however, that the betrayal also means her lover's death. The greatest climax comes when, just as the plot is to be put into execution, the Spanish soldiers enter and seize the conspirators. They are sentenced to death, but the Countess succeeds in securing Karloo's pardon as a reward for her treachery. Rysoor stabs himself to escape execution. Karloo sets about to discover the traitor, and when he finds that it is his mistress he kills her, and then returns to share the doom of his comrades. The Français company is not seen at its best in Patrie. Mounet Sully's De Rysoor was rather too declamatory, wanting in the repression that would have suited the character better. Albert Lambert, Jr., was fairly satisfactory as Karloo. Mlle. Brandès made the most, perhaps, of the disagreeable part of the Countess. Mlle. Leconte was sweetly pathetic as a consumptive, a harrowing role. The play has drawn well thus far, principally on account of the scenery.

Another of those offenses against decency of which the Paris stage is so often guilty is Romain Coolus' Les Amants de Sazy, just produced at the Gymnase. Even the French critics, usual

Photo by Reutlinger, Paris.

MADAME REJANE.

ly lenient to this sort of thing, have condemned the play. But, more's the pity, the public seems to like the nastiness. The story will hardly bear telling in detail. Sazy is a popular cocotte, and one of her lovers, jilted by her, so degrades himself as to accept the position of chamberlain or valet to Sazy and her other "friends." The play ends with this person's restoration to favor. Every character in the cast is utterly vicious and degenerate, and most of the scenes are disgusting. The treating of the story as straight comedy, instead of broad farce, makes matters worse. Les Amants de Sazy is a disgrace to the stage. Why it was not prohibited by the censor shows what a figurehead that official is.

It is good that the Opéra Comique has revived Gounod's Mireille. This beautiful work, that had not been heard in ten years, met with a hearty welcome on its reproduction March 13. It was the first time that the complete score had been used. The scenery was uncommonly fine. MM. Maréschal and Dufranc and Mlles. Rioton and De L'Isle sang the leading roles admirably. Altogether Mireille was an emphatic success, and probably will appear frequently in the repertoire of the Opéra Comique.

The bill has been changed at the Ambigu, where Les Deux Orphelines has succeeded La Chanson du Pays. Soon Le Petit Muet will be produced, and after that Closerie des Genets.

The Renaissance, having found Le Liseron a failure, has returned to operetta, giving the ever popular Miss Helyett.

Arrangements are being made for a special production of Isidore de Lara's opera, Messaline, at the Théâtre Sarah Bernhardt. Emma Calvé will probably appear in the leading role.

Next week we have Quo Vadis at the Porte Saint Martin, L'Ecriteau at the Cluny, and Soldats et Grevistes at the Folies Dramatiques.

The Chatêlet announces a reduction in prices, orchestra seats now costing five francs and gallery seats four francs. A similar move is being considered by other theatres, and there is no doubt that the increased attendance that is sure to result will swell the receipts.

Accompanying this letter is a new portrait of Madame Rejane, who will be seen in a new role next Wednesday, when Ferand Vanderem's play, La Peute Douce, is to have its premiere at the Vaudeville.

T. S. R.

HAVANA.

Maria Mantilla's Concert—The Story of Electra—At the Playhouses.

(Special Correspondence of The Mirror.)

Havana, March 27.

The social, and I might say the musical, event of the season was the concert given at the Tacon Saturday evening by Maria Mantilla, one of the most popular and talented of Havana's "Smart Set." Miss Mantilla leaves for New York in a few days, and took this method of bidding her numerous friends farewell. The entertainment began with the rendition of a selection from La Boheme, followed by a symphony under the direction of Señor Anselmo Lopez. Miss Mantilla then sang with much grace and expression Juliette's song from Romeo and Juliette. Later she rendered an aria from Aida that was vociferously applauded. She was the recipient of a large number of bouquets. Others on the programme were Señores Anselmo Lopez, Juan Torroella, Manuel Molina, Castellanos, Joaquin Molina, Gabriel Vila, Agustin Martin, Alfonso Mianes, Jose Marin Varona, and Marino. After the concert a comedy in two acts, entitled Con La Musica a Otra Parte, was presented in a very pleasing manner with the following in the cast: Amelia Solberg, Piedad de Armas, Cuca Carbonne, Modesto de la Barrera, N. I. Llugo and Alfredo Cervantes. Miss Solberg and Messrs. Modesto de la Barrera and Llugo deserve special mention.

Generally speaking, the theatres have done a profitable business recently. The Tomba company at the Payret is doing the same repertoire as announced in my last letter. The Lambardi Italian Opera company is announced to come to the Tacon next month.

The Albisu is now playing to very good business. El Fondo del Baul is one of the new plays, which is a success. Señoritas Soler and Lopez in the leading roles are favorably received. The play that has caused the most interest is Electra, by Benito Perez, presented for the first time in Havana last Friday night. When done in Spain, a few months since, it was the cause of an outbreak against the Catholic priests, especially the Jesuits. The story is something like this: Electra is a seventeen-year-old girl who has just finished her education at school. Her mother is a woman of ill repute and her father is unknown. She lives with her uncle and aunt, Señor and Señora Urbano Garcia Yuste, very rich and pious people. Señor Yuste has a friend, Salvador Pañtoja, a Jesuit, who is a fanatic and a hypocrite. Pantoja resolves to use his influence to have Electra placed in a convent. All her childish misdeeds are considered little less than crimes, and he has constantly advised her uncle to have her sent to the convent to be purified. She has a defender in Maximo, her cousin, an engineer and inventor. Electra and Maximo love each other, and she is now helping him in an electrical invention on which he is working. She tells him her history and her fears that Pantoja will succeed in having her under his power. During Maximo's absence Pantoja comes for Electra, intent on carrying her away but as he cannot do so, he lies by saying that she cannot marry Maximo, as he is her brother. She, on hearing this, runs out to find her mother (who has just died), to learn if this is true. She is captured and placed in the convent. Maximo in the meantime devises a plan to liberate her. In the convent she almost loses her mind. She hears her mother's voice saying that Maximo is not her brother. The apparition of her mother appears to her. Maximo succeeds in gaining access to the convent and carries her off in safety. Large audiences are witnessing the performance nightly and the play will undoubtedly enjoy a long run.

Those on the programme at the Cuba are the Wilson Family, Crashe and Stevens, Señor Ceballos, Señorita Burguila, and Lillian Berry, together with those mentioned last week.

Pubillones' Circus has just arrived from Matanzas, and will open in a few days. Among the Americans so far announced on the bill are the Yale Trio and Palfrey.

Glorinne, serpentine dancer, and Freddie Clark, vocalist and dancer, together with the Lumiere cinetmatograph, left for Mexico March 14, to play that country. They are under the management of Harry Clark, and Vera Cruz is the first date.

The Passion Play is to be seen at the Tacon Friday next, presented by the Buxeus company.

Jack Cousins and Lottie Aymans left for New York Saturday. They have been with Pubillones' Circus, and go with Ringling's Circus this season.

J. Ellis Norris.

THE THEATRICAL TRUST.

Competition Banished.

Chicago Herald.

Old stagegoers know that the injury to art has been done already. The Union Square Company of twenty years ago might have furnished stars for a dozen of the modern Trust organizations. The Daly company of that period was a superior one of its kind, which has had no successor, though its divided membership has been used for good profit by the monopoly. These are particular examples which are typical. In the general competition of those days the rival managers sought financial success through artistic success. To-day the Trust has banished competition, advanced prices and given the public the least possible return for its money. The best actors are controlled by it against their desires and against their will. In devising combinations it studiously avoids the combination of talent and makes a little go a very long way. It is, in fine, equally offensive to the artists and the patrons of the stage, and must always exert a debasing influence upon the art of the stage. The few people who are enlisted in a plucky fight against it deserve to succeed, and it is to be hoped that they will.

Should First Help Themselves.

San Francisco Call.

Mr. Mansfield has publicly suggested to Mr Carnegie that he has, perhaps, done enough for public libraries—some of which, by the way, are so ill-managed that they do more harm than good—and that it would now be a graceful thing for him to endow a theatre "which is not primarily a commercial enterprise, a money-making concern. Have it so financially independent that it can reject what is not the best and encourage that which seems to it worth while, even though the latter does not pay." These are golden words, but they come with a bad grace from Mr. Mansfield, who is now endeavoring to repudiate his promise to pay M. Rostand's royalties and who, more than any one actor in the United States, is responsible for the failure of the actors' association to make head against the theatrical syndicate. It is not probable that Mr. Carnegie or any other millionaire will do anything to help the actors of America until they show signs of courage enough to help themselves.

A French View of the Theatrical Trust.

La Revue d'Art dramatique, Paris.

Le "Trust" des Theatres Americains.—Les villes du Sud, Colorado, Charleston, Macon, El Paso, etc., etc., se plaignent nons sans raison de la qualité honteuse des productions dramatiques qu'on leur sert. La faute n'en est pas aux directeurs des théâtres, mais au trust qui s'est formé à New York pour l'exploitation des villes du Sud. Les managers ne sont plus que des fonctionnaires aux gages de ce syndicat qui leur impose des programmes économiques, composés une année d'avance, et dont l'interprétation est confiée à des garçons de café sans place et autres artistes.

Le résultat est tel que le public, lassé d'affiches menteuses et de spectacles inécoutables, ne met plus les pieds au théâtre. Il trouve qu'il vaudrait mieux employer cet argent à des sports de plein air qui ne font de mal à personne.

Le seul remède serait que le gouvernement fasse fermer les théâtres pendant un temps assez long pour ruiner le syndicat.

SAID TO THE MIRROR.

Fidelia S. Losch: "Kindly contradict the statement that the Schuylkill Haven, Pa., Opera House, of which I am manager, has been converted into a dance hall."

Mrs. Edwin S. Tarr: "The obituary notice of Edwin S. Tarr published in The Mirror last week was incorrect in two particulars. Mr. Tarr was fifty-eight, not sixty-three, years old at the time of his death. His real name was not Sinclair. He merely played under that name during the early years of his career."

Dore Davidson: "Please mention that Hoyt's Comedy company is pirating Dangers of a Great City."

Robert Conness: "Kindly state that my injury during a recent performance of The Prisoner of Zenda was not severe, but so slight that I didn't miss a performance. I closed with the company March 30, to go to Kansas City, my home, and finish the season with the Woodward Stock company there."

ENGAGEMENTS.

Herbert Fortier, as leading man with Tim Murphy for the Spring tour of The Carpetbagger.

Billy Emerson, with West's Minstrels.

Mabel Arnold, for The Prima Donna.

Oscar Eagle, by Liebler and Company to stage the special production of The Christian on April 21 in Chicago. Mr Eagle will have entire charge of the production.

C. C. Miller, for the Klark-Scoville company.

For What Happened on Friday: Henry Brown, manager; C. A. Arthur, agent; Eddie Delaney, business manager; Otto Bonnell, James McElhern, W. H. St James, Charles J. Smith, Edna Buning, Laura Ducre, Marie Estella, and Clarice.

Ned Warburn, by A. H. Chamberlyn, to reconstruct the production of My Lady at the Victoria Theatre and to act as general stage director of Mr. Chamberlyn's attractions.

Blanche Alexander, with J. K. Emmet and Lottie Gilson in Fritz in a Madhouse.

Rowley and Gay, with the E. O. Rogers Dramatic company.

Stewart Fulmer, by Managers Patrick and Benger for The Little Minister, to play Captain Halliwell and manage the stage.

Theodore Hamilton and Thomas A. Hall, by James K. Hackett for next season.

Cheridah Simpson, for My Lady, succeeding Lillian Green, who retires to undergo an operation on her throat.

Re-engaged for the Empire Theatre Stock company next season: Charles Richman, Margaret Anglin, Guy Standing, W. H. Thompson, Edwin Stevens, Joseph Wheelock, Jr., Lawrence D'Orsay, Oswald Yorke, Sidney Herbert, Wallace Worsley, W. H. Crompton, E. Y. Backus, George Osbourne, Jr., Margaret Dale, Ethel Hornick, Mrs. Thomas Whiffen, Jessie Busley, Margaret Gordon, and Sara Perry. Season will open at San Francisco Aug. 5.

J. O. Carter, for Robin Steal In Blaney's A Baggage Check, season 1901-02.

Clara Gielke, for Senga Severald in A Home Heart, joining in Dayton, O., April 8.

Henry G. Chadwick, for North Brothers'

BOROUGH ATTRACTIONS.

SATURDAY, April 6.

The usual effects of the last week of the Lenten period, supplemented with bad weather, have conspired to play havoc with the receipts of nearly every house in the borough.

The Montauk had a sightly production of Hamlet, E. H. Sothern being seen for the first locally in the title-role, Virginia Harned being the Ophelia, William Harris the Ghost, Edwin Varrey, Polonius, and Vincent Sternroyd, Laertes. The rest of the cast was adequate, but not notable. The lady impersonating Hamlet's mother, disdaining a suitable make-up, was, as a matter of fact, by far the most youthful in appearance of any of the women on the stage. The press and public have been unanimous in praise of Mr. Sothern's delineation of the part, which received close attention and liberal applause from those in attendance. A trace of inflation was noticeable in the announcements, which distinctly stated that two hundred and twenty-five people would figure in some of the scenes. A careful count from the front fell far short of a hundred. At the Wednesday matinee, Miss Harned essayed Camille before a well pleased audience. Mrs. Isabel Hoyt-Hecht next assigns a fortnight to William H. Crane as David Harum.

Hyde and Behman's ollo began with Clifford and Burke, dancers, and closed with Fritz, Eddie, and Leslie, in a knock-about pantomimic, acrobatic turn. The star features interlarded between comprised Sam Bernard, Pauline Hall, and George Thatcher. Mr. Bernard repeated the same business and recitation commented upon when he was on these boards some weeks ago. George Thatcher "made good" with a monologue replete with new and funny bits that evoked the heartiest laughter. Kathryn Osterman, assisted by Irving Brooks, appeared in M. A. Kraus's playlet, The Widow, while Anna Chance and Charles Grapewin caught many laughs in Above the Limit, which has become an old acquaintance at this place. Leontine and Willie Colini, European Novelty Dancers, with Farnum and Nelson in entertaining acrobatic comedy, also had a place in the bill. Manager Behman next announces May Yohe, Ralph Johnstone, Bessie Lamb, Gus Williams, May Wentworth, John Kernell, and The Bachelor Club.

On Friday and Saturday nights Madame Bernhardt and M. Coquelin were seen at the Academy of Music in L'Aiglon, a matinee performance of Camille being given to-day. The attendance was of fair size for the initial representation, but pitifully small for the two subsequent ones. Bernhardt has never yet scored well financially when at the Academy, and this booking proved no exception. The stage settings for Camille were ludicrously inadequate, and would have excited derision in the most unpretentious 10-20-30 show ever given in a town of three or four thousand inhabitants.

The Reilly and Woods' Show, so well thought of when at the Star last Fall, and their return to which some weeks ago was regarded with pleasurable anticipation, but side-tracked through "indisposition," put in a satisfactory week at the Novelty, whose patrons were unanimous in voting the exhibit one of the best selected and evenly balanced of the season. Junie McCree, whose original and meritorious work in The Dope Fiend, first commented upon at length in this column, but since praised by all vaudeville reviewers, evoked the usual plaudits. The mock-heroic work of Randolph Murray and Lulu Hahn in this sketch is a feature that has been no small factor in making it a winner. Laura Bennett and Sallie Stembler, through long repetition, have added many deft touches to their Sapho and Lulu skit, which, as rendered by them, is one of the brightest and wittiest turns now current. The agreeable and tuneful singing of these ladies is also something far above the average. Burt Jordan and Rosa Crouch, the novelty dancers, were also in high favor, their attractive stage presence and terpsichorean skill making a strong combination. Pat Reilly, Frank D. Bryan, Ollie Young and Brother, Happy Fanny Fields, the Four Emperors of Music, with Keno, Welch, and Melrose, in their respective acts, all renewed their previous successes. Manager Percy Williams' coming headliners are Martha Dorton Lowe, Augustin Neuville, with Milton and Dollie Nobles.

The Girl from Up There, after a forced run of ninety-six performances at the Herald Square, came to the Columbia, where the business, after subtracting the bald-headed brigade and "Willie boy" contingent, was small. Edna May was the starred feature, but had it not been for the services of Virginia Earle the performance would have been decidedly down at the heel. Harry Davenport replaced Dan Daly, and genial Harry Conor was quite lost in an inconsequential role that gave but slight opportunities. To Have and to Hold is the next feature here, with The Lash of a Whip and The Shades of Night for the week following. It is hoped to get three weeks out of Ben Hur on this stage, though the announcement reads for a fortnight only, beginning Tuesday, April 23.

These people were announced at the Orpheum: Blanche Ring, John P. Gilbert, The Girl with the Auburn Hair, Cook and Sonora, Falardo, Milton and Dollie Nobles, Prelle's talking dogs, Matthews and Harris, Al. Shean and Charles Warren, Hudabarah Troupe, with Pierce and Egbert.

The Amphion, which has been closed during Holy Week, reopens Easter Monday with Adolf Philipp in Der Millionen Schwob, which finished its eighty-ninth "night" at the Germania Theatre, on Eighth Street, in Manhattan, this evening, it having been played there continuously since Tuesday, Dec. 25.

The Williams Music Hall, which closes a week of straight variety rendered by Vano and Anno, Sanderson Sisters, Young American Quintette, Mr. and Mrs. Harry Thorn, the Jenny Eddy Trio, Fields and Ward, the Allisons, the Laytons, and vitagraph views of the Chinese war, next puts in a combination and offers McDoodle's Flats.

Joseph Haworth, Roselle Knott, Walker Dennett, Adeline Dunlap, Edmund Lyons, Nelette Reed, William McDonald, Mabel Mortimer, and Willard Newell appeared to advantage at the Grand Opera House in the Whitney-Knowles' production of Quo Vadis. Manager Lewis Parker next entertains The Little Minister, after which is A Trip to Chinatown, with Harry Gilfoil as Welland Strong.

The Star had a good array of talent in The Social Maids, which Manager William L. Bissell replaces with the Troendero Burlesquers.

Terry McGovern and The Bowery After Dark prospered to an even greater extent over at the Gayety than when down at the Bijou at the beginning of the season. As an index of the unlooked for especially large receipts, it may be noted that the matinee on Holy Thursday exceeded $482. Manager Bennett Wilson next offers Human Spiders, and follows that exhibit with Uncle Tom's Cabin.

Sam T. Jack's Own Burlesquers depart from the Unique, where the Merry Maidens next erect their tepees.

The Bijou had a satisfactory share of that unflagging patronage always drawn forth by Uncle Tom's Cabin, which in this instance had that most satisfactory of exponents, Milton G. Barlow. On the Suwanee River is next brought to view by Manager Lewis Parker, who after that will point a moral to the young with The Dangers of Paris.

Nell Gwynne was at the Paxton just prior to Easter. A Midnight Bell next thing being rung there, preceding The Belle of Richmond, due on April 15.

The Criterion does away with The Masked Ball to afford a view of Friends, after which it is a case of Too Much Johnson.

The Lyceum discards Leah the Forsaken and offers Under the Lash.

The section of the Empire Theatre to be cut away for the margin of safety abutting on the land approach of the second East River Bridge comprises thirty-four feet on the northern side of the theatre site, and takes in from the rear wall of the stage plumb up to the drop curtain line.—Josef Hofmann gives one piano recital only at the Academy of Music on Monday afternoon, April 15.—The holders of the Columbia lease, which expires on April 30, will avail themselves of the four months' option clause in it, which extends the time of renewal privilege until Aug. 1, during which time they will continue to debate that difficult proposition, "Is the game worth the candle?"

It seems to be definitely decided that the Orpheum will be devoted to vaudeville next season, but in case of emergency a new place should be necessary with which to divide the high-class bookings with the Montauk Messrs. Hyde and Behman could quickly transform the Bijou into such a house. The location is admirable and convenient, the stage facilities ample, and the auditorium susceptible of ornate and elaborate decoration. JUSTAND FAIR.

ENGAGEMENTS.

Helen Desmond, for A Convict's Daughter

Thomas MacLarney, with E. E. Mantell.

Franklin Whitman and W. L. White, for Homespun Hearts.

Madge Otis, Charles Kent, Emerin Campbell, and Frank Hill, for the King Washington company.

Josie Robinson Haywood and Helen Treck, for B. B. Vernon's stock company for two weeks.

For King Washington: Charles Kent, Frank Blair, Collins Varrey, J. F. De Gez, Frank Hill, G. A. Dickson, Emerin Campbell, Louisiana Pugh.

ARENA.

WOOSTER, MASS.—Gentry's Dog and Pony Show, No. 3, disappointed small audience 1. The show is inferior to that of former years.

PRESCOTT, ARK.—Gentry's Dog and Pony Show March 28; big business.

PARIS, TEX.—Gentry's Dog and Pony Show March 26 pleased good audiences at two performances.

BAYOU BOUEF, LA.—Gentry's Dog and Pony Show, No. 3, March 30; poor business; good show.

ORANGEBURG, S. C.—Gentry's Dog and Pony Show drew large crowds March 28 and gave satisfactory performance.

FLORENCE, S. C.—Gentry's Dog and Pony Show at Baseball Park 1; performance good; large attendance.

FORT GIBSON, MISS.—Gentry's Dog and Pony Show March 29; large audiences pleased.

AT VALLEY FORGE.

D. E. Lester, of the firm of D. E. Lester and Company, writes: "I would like to say that in our new colonial play, At Valley Forge, by William L. Roberts, I firmly believe we have the best piece yet written by that gentleman. In At Valley Forge Mr. Roberts seems to have caught the perfect atmosphere of the time and people, and has introduced some of the most notable characters and events of the most romantic period of our existence as a nation. The love story and heart interest is cleverly worked out, and well supported by a delightful vein of comedy which parallels the thread of the love tale, and the whole logically culminating in a series of picturesque climaxes. We shall make At Valley Forge our most pretentious production, carefully fulfilling the requirements of the piece in scenery, as well as in lighting and costuming effects, while our printing for this attraction will be varied in style and striking in execution. The cast will be strong. William L. Roberts and Olive Martin will head the company in the stellar parts."

UNCLE TOM'S CABIN.

The Hankins and Barbour version of Uncle Tom's Cabin, which received the unanimous commendation of the New York press, repeated the good impression later at the Boston Theatre. A feature which will be appreciated by managers of stock houses, to whom it is now offered, is the simplicity of the scenery. There is but one scene to each act.

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[illegible] Eastern: Billy Casad, mgr.): Wellsville, N. Y., April 8; Toronto, O., 10; Wellsville 11; Jamestown 12; New Lisbon 13; Salem 15; Warren 16; Sharon, Pa., 17; Ashtabula, O., 18; Elyria 19; Norwalk 20; Ashland 22; Chicago 23; Findlay 24; Sandusky 25; Ada 26; Delphos 27.

A [illegible] OF ILLS (Otis Berliner, mgr.): Malone, N. Y., April 8; Gouverneur 10; Lowville 11; Utica 12; Rome 13; Oswego 15; Auburn 17; Corning 18; Waverly 19; Binghamton 20; Hornellsville 22; Perry 23; Rome 24; Fort Plain 25; Troy 26, 27.

A BOY OF TIMF (C. A. Bird, mgr.): Boston, Mass., April 8-17; Providence 15-17; Bridgeport, Conn., 18-20; Waterbury 22-24; Hartford 25-27.

A BOY TIMF (Eugene Wellington, mgr.): Frankfort, Ind., April 9; Plymouth 10.

A MILK WHITE FLAG (Doane and Riley, mgrs.): Rhinelander, Wis., April 9; Wausau 10; Appleton 11; Sheboygan 12; Fond du Lac 13; Green Bay, 15; Marinette 16; Escanaba, Mich., 17; Ishpeming 18; Calumet 19; Houghton 20; Marquette 22; Sault Sainte Marie 23; Cheboygan 24; Traverse City 25; Manistee 26; Grand Rapids 27.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Montpelier, Vt., April 9; Burlington 10; Plattsburgh, N. Y., 11; Bellows Falls, Vt., 12; Brattleboro 13; North Adams, Mass., 15; Pittsfield 16; Westfield 17; Leominster 18; Worcester 19; Middletown, Conn., 20.

A RIDE FOR LIFE (Jeff D. Bernstein, mgr.): Sandusky, O., April 9; Erie, Pa., 10; Niagara Falls, N. Y., 11; Oswego 12; Watertown 13; Montreal, Can., 15.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Chicago, Ill., April 7-13.

A ROMANCE OF COON HOLLOW (Western; C. E. Callahan, mgr.): Cedar Rapids, Ia., April 9.

A STRANGER IN A STRANGE LAND: Muncie, Ind., April 9; Dayton, O., 10; Indianapolis, Ind., 11-13; Pittsburg, Pa., 15-21; Rochester, N. Y., 22-24; Syracuse 25-27; Buffalo 29-May 4.

A TRIP TO CHINATOWN (Fred E. Wright, mgr.): Baltimore, Md., April 8-13; Brooklyn, N. Y., 15-20.

A TRIP TO COONTOWN (Ed. W. Cook, mgr.): Hoboken, N. J., April 8-10; Port Jervis, N. Y., 11; Rondout 13; Catskill 15; Hudson 17; Schenectady 18; Troy 19, 20; Boston, Mass., 22-27.

A WISE GUY (Geo. B. Reno, mgr.): Chicago, Ill., April 8-13; Milwaukee, Wis., 15-20.

A WISE WOMAN (Marie Lamour; Fred G. Conrad, mgr.): Iowa City, Ia., April 9; Quincy, Ill., 10; Decatur 11; Peoria 12; Franklin, Ind., 13; Evansville 14; Madison 15; Greensburg 16; Hillsboro, O., 17; Wilmington 18; Middletown 19; Lebanon 20; Piqua 22; Richmond, Ind., 23; Greenville, O., 24; Troy 25; Delaware 26; Springfield 27.

A WOMAN IN THE CASE: Pipston, Minn., April 9; Marshall 10; Watertown, S. D., 11.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Washington, D. C., April 9-13; New York city 15-20; Newark, N. J., 22-27.

ADAMS, MAUD (Chas. Frohman, mgr.): Philadelphia, Pa., April 8-20.

ALCAZAR STOCK (Chas. H. Yale and Sidney R. Ellis, mgrs.): San Francisco, Cal., March 1—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city Dec. 31—indefinite.

ALONE IN THE DESERT: Kansas City, Mo., April 8-13.

ALVIN JOSLIN: Perry, N. Y., April 9; Warsaw 10; Lockport 11; Albion 12; Middleport 13; Dunkirk 15; Titusville, Pa., 16; Franklin 18; Erie 19; Sharon 20.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

ARE YOU A MASON: New York city April 1—indefinite.

ARIZONA (Eastern: Kirke La Shelle and F. R. Hamlin, mgrs.): Washington, D. C., April 8-13; Baltimore, Md., 15-20; Cincinnati, O., 22-27.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 20—indefinite.

AT PINEY RIDGE (M. O. Higgins, mgr.): Plainfield, N. J., April 11; Elizabeth 12.

AT THE WHITE HORSE TAVERN: New Haven, Conn., April 2—indefinite.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Minneapolis, Minn., April 8-13.

BEN HUR: Boston, Mass., Jan. 1—indefinite.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): Montreal, Can., April 8-13; Boston, Mass., 15-27.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Jacksonville, Fla., April 8.

BURROUGHS, AGNES (East Lynne): Chicago, Ill., April 7-13; St. Louis, Mo., 14-20; Philadelphia, Pa., 22-27.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): San Francisco, Cal., Feb. 25—indefinite.

CHATTANOOGA (Lincoln J. Carter, mgr.): Quebec, Can., April 8-10; Ottawa 11-13.

CLARKE, CRESTON (H. W. Storm, mgr.): Little Rock, Ark., April 8, 9; Jackson, Tenn., 10; Dyersburg 11; Cairo, Ill., 12; Murphysboro 13; Belleville 14; Springfield 15; Danville 16; Indianapolis, Ind., 17, 18; La Fayette 19; Ft. Wayne 22; Marion, O., 24; Chillicothe 25; Columbus 26, 27.

CLARKE, HARRY CORSON (What Did Tomkins Do): York, Neb., April 9; Hastings 10; Grand Island 11; Kearney 12; No. Platte 13; Denver, Col., 14-20.

COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CONROY, MACK, AND EDWARDS (Chas. F. Edwards, mgr.): Hackettstown, N. J., April 8-10; So. Amboy 11-13; Hightstown 15-17; Red Bank 18-20; Freehold 22-24; Lakewood 25-27.

CRANE, WM. H. (David Harum): Brooklyn, N. Y., April 8-20.

CROSMAN, HENRIETTA (Mistress Nell; Maurice Campbell, mgr.): Boston, Mass., April 1-27.

DALY, FETTER F.: Chicago, Ill., April 8-13.

DE TOURNEY (Edw. A. Hinebaugh, mgr.): Rock Rapids, Ia., April 17, 18; Sheldon 19, 20; Sioux City 22, 24; Cherokee 29, 30.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DOWN MOBILE (Martin Golden, mgr.): Columbus, O., April 8-10; Dayton 11-13; Louisville, Ky., 14-20; Columbus, Ind., 22; Anderson 23; Indianapolis 25-27.

DOWN ON THE FARM (Charles Manley; Dan Emerson, mgr.): Kingston, N. Y., April 9; Matteawan 10; Brewsters 11; White Plains 12; Mt. Vernon 13; Plainfield, N. J., 15; Keyport 16; Long Branch 17; Lakewood 19; Atlantic City 20; Bridgeton 22.

DOWNING, ROBERT: San Francisco, Cal., April 1-27.

DRESSLER, MARIE: Hartford, Conn., April 10; Springfield, Mass., 11; Northampton 12; No. Adams 13; Pittsfield 15.

DREW, JOHN: Portland, Me., April 9; Providence, R. I., 11-13.

DUKE'S JESTER: Peterboro, Can., April 9; Brockville 10; Cornwall 11; Ottawa 12, 13; Toronto 15-20.

EAST LYNNE (Victoria Bateman): Chicago, Ill., April 8-13.

EMMET, J. K., AND GILSON, LOTTIE: Plainfield, N. J., April 9.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

EMBO ROMANI (Alden Benedict's; J. B. Murray, mgr.): Pontiac, Mich., April 9; Wyandotte 10; Toledo, O., 11-13; Detroit, Mich., April 15-20.

FAUST (Porter J. White; Chambersburg, Pa., April 9; Waynesboro 10; Hagerstown 11; Columbia, Pa., 12; Reading 13; Allentown 15; Bethlehem 16; Harrisburg 17; Lebanon 18; Pottsville 19; Freeland 20; Bloomsburg 22; Milton 23; Williamsport 24; Renova 25; Du Bois 26; Curwensville 27.

FAUST (Hubert Labadie; Edwin Patterson, mgr.): Fredonia, Kan., April 9; Cherryvale 10; Parsons 11; Joplin, Mo., 12; Galena, Ill., 14; Ft. Scott 15; Girard 16; Rich Hill, Mo., 17; Butler 18; Olathe, Kan., 20; Topeka 22.

FAUST (Morrison's): Butte, Mont., April 12-14; Winnipeg, Man., 19, 20; Duluth, Minn., 27.

FISKE, MRS. (Chas. E. Power, mgr.): South Bend, Ind., April 9; Kalamazoo, Mich., 10; Battle Creek 11; Lansing 12; Muskegon 13.

FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 1—indefinite.

FOR FAIR VIRGINIA: Utica, N. Y., April 9.

FRAWLEY, T. Daniel: Seattle, Wash., April 7—indefinite.

FRIEDMAN'S STOCK (Lady Huntworth's Experiment): Indianapolis, Ind., April 15, 16.

GOLDEN ECHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Meriden, Conn., April 9; Middletown 10; Willimantic 11; Putnam 12; Brockton 13; Bridgeport 15; New Haven 18-20; Jersey City, N. J., 22-27.

GOULD, HOWARD (Wallace Munro, mgr.): Streator, Ill., April 9; La Salle 10; Freeport 11; Rockford 12; Eau Claire 13; Minneapolis, Minn., 14-17; St. Paul 18-21; Milwaukee, Wis., 22-24.

HARE, JOHN: Chicago, Ill., March 11—indefinite.

HASWIN, CARL A. (The Silver King Co.; H. Oviatt, mgr.): Toledo, O., April 7-10; Grand Rapids, Mich., 11-13; Chicago, Ill., 14-20; Detroit 21-27.

HEARTS OF OAK (Herne's; Mr. E. Gross, mgr.): Bloomington, Ill., April 9; Peoria 10; Logansport, Ind., 11; Ft. Wayne 12; Marion, O., 13; Canton 15; Akron 16; Springfield 19, 20; New York 22-27.

HEARTS OF THE BLUE RIDGE (Lewis Donnaletta, mgr.): Troy, N. Y., April 8-10; Catskill 11; Schenectady 12; Fishkill 13; New Haven, Conn., 22-24; Torrington 27.

HOLLAND, MILDRED: New Castle, Pa., April 9; Sharon 10; Oil City 11; Franklin 12; Titusville 13; Buffalo, N. Y., 15-20; Niagara Falls 22; Lockport 23; Batavia 24; Auburn 25; Syracuse 26, 27.

HUMAN HEARTS (Western; W. E. Nankeville, mgr.): Chicago, Ill., March 31-April 12.

HUMAN SPIDERS: Brooklyn, N. Y., April 8-13.

HUMPTY DUMPTY (Dickson and Mustard's): New York city April 8-13.

IN OLD KENTUCKY: Hartford, Conn., April 8, 9; Holyoke, Mass., 12.

IRWIN, MAY (H. B. Sire, mgr.): New York city April 1—indefinite.

JAMES KIDDER (Wagenhals and Kemper, mgrs.): Minneapolis, Minn., April 8-10; St. Paul, Mo., 11-13; Winona, Minn., 15; La Crosse, Wis., 16; Detroit, Mich., 22-27.

KATZENJAMMER KIDS: Philadelphia, Pa., April 8-13.

KEENAN, FRANK (A Poor Relation; Fred G. Berger, mgr.): Toronto, Can., April 8-13; Rochester, N. Y., 15-18; Syracuse 19, 20; Ithaca 22; Cortland 23; Carbondale, Pa., 24; Wilkes-Barre 25; Scranton 26.

KIDNAPPED IN NEW YORK (Barney Gilmore): Cleveland, O., April 8-13.

KNOBS O' TENNESSEE (James H. Brown, mgr.): Mount Pleasant, Ia., April 9; Monmouth, Ill., 10; Kewanee 11.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Portland, Me., April 12, 13; Haverhill, Mass., 15.

LE VOYAGE EN SUISSE (Hanlons): Pittsburg, Pa., April 8-13; Buffalo, N. Y., 15-20.

LITTLE TRIXIE (Fred Robbins, mgr.): Pekin, Ill., April 12; Kewanee 13; Spring Valley 14.

LOWERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.

M'HENRY, NELLIE O'Hise; A. J. Spencer, mgr.): Rochester, N. Y., April 14-17.

MALONEY'S WEDDING DAY (Joe Pilgrim, mgr.): Tecumseh, Neb., April 9; Red Oak, Ia., 10; Carroll 11; Jefferson 12; Boone 13; Rockwell 14; Belmond 15; Mason City 16; Britt 17; Dubuque 20.

MANN AND LIPMAN: Indianapolis, Ind., April 19, 20.

MANSFIELD, RICHARD: Boston, Mass., April 8—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Jersey City, N. J., April 8-13; Philadelphia, Pa., 15-20.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.

MARTINOT, SADIE (Sapho; Louis Nethersole, mgr.): Boston, Mass., April 1-13; Salem 15; Worcester 16; Lowell 17; Providence, R. I., 18-20; Brooklyn, N. Y., 22-27.

ME AND MOTHER (Stirling and Maguire): Grand Rapids, Mich., April 7-10.

MELVILLE, ROSE: Bowling Green, O., April 8; Fostoria 9; Tiffin 10; Bellefontaine 11; Piqua 12; Lima 13; Columbus 15-17; Indianapolis, Ind., 18-20; Cincinnati, O., 21-27.

MILLER, HENRY (Wagenhals and Kemper, mgrs.): Altoona, Pa., April 13; Harrisburg 15; Carlisle 16; York 17; Pottsville 18; Wilkes-Barre 19; Easton 20.

MISS SIMPLICITY: Boston, Mass., March 4—indefinite.

MISTRESS NELL (Maurice Campbell, mgr.): Ashland, Pa., April 9; Mahanoy City 10; Girardsville 11; Hazleton 12; Mauch Chunk 13.

MILLISS (Nellie McHenry; A. J. Spencer, mgr.): Cincinnati, O., April 7-13.

MONDESSA, MADAME (Wagenhals and Kemper, mgrs.): Seattle, Wash., April 8-10; Tacoma 11; Spokane 13; Great Falls, Mont., 15; Helena 16; Anaconda 17; Butte 18-20; Fargo, N. D., 22; Winnipeg, Man., 23, 24.

MURRAY AND MACK: Logansport, Ind., April 10; Kokomo 11; Alexandria 13; Dayton, O., 15-17; Columbus 18-20; Indianapolis 22-24.

NEILL, JAMES: San Francisco, Cal., April 7-June 28.

O'LCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): Shamokin, Pa., April 9; Danville 10; Olyphant 11; Susquehanna 12; Norwich, N. Y., 13; Hamilton 15; Oxford 16; Penn Yan 17; Palmyra 18; Waterloo 19; Seneca Falls 20; Cortland 22; Fulton 23; Rochester 25-27.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Fond du Lac, Wis., April 9; Appleton 10; Waupaca 11; Stevens Point 12; Wausau 13; Antigo 15; Rhinelander 16; Iron Mountain 17; Escanaba 18; Marinette 19; Oconto 20; Green Bay 22; New London 23; Kaukauna 24; Berlin 25; Ripon 26; Waupun 27.

O'NEILL, JAMES (Liebler and Co., mgrs.): Chicago, Ill., March 4—indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): New York city April 8-13; Harlem 15-20.

ON THE SUWANEE RIVER (C. M. Patee, mgr.): Brooklyn, N. Y., April 8-13.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

PRIVATE JOHN ALLEN (Chas. B. Hanford, mgr.): Steubenville, O., April 9; Martin's Ferry 10; East Liverpool 11; Alliance 12; Canal Dover 13; Mt. Vernon 15; Wooster 16; Newark 17; Akron 18; Butler, Pa., 19; Johnstown 20; Altoona 22; Tyrone 23; Reading 24; Lancaster 25; York 27; Washington, D. C., 29.

QUO VADIS (Carpenter's): Kingston, N. C., April 10; Raleigh 13.

QUO VADIS (Whitney and Knowles, mgrs.): Providence, R. I., April 8-10.

RAILROAD JACK (R. Guy Caufman, mgr.): Farmer City, Ill., April 9; Monticello 10; Paxton 11; Pontiac 12.

ROBSON, STUART (D. V. Arthur, mgr.): Chicago, Ill., March 4—indefinite.

ROGERS BROTHERS (Klaw and Erlanger, mgrs.): Newark, N. J., April 8-13.

ROYAL LILLIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): St. Paul, Minn., April 7-13; Minneapolis 14-20.

RUSSELL, ANNIE: Chicago, Ill., April 1-13.

SHANNON, HARRY: Fremont, Mich., April 11-13; Ludington 15; Manitowoc, Wis., 16-20.

SHE STOOPS TO CONQUER: Cedar Rapids, Mich., April 10.

SHEA, THOS. E. (S. W. Combs, mgr.): Reading, Pa., April 1-6; Atlantic City, N. J., 8-13; New York city 15-20.

SHERLOCK HOLMES (Chas. Frohman, mgr.): Portland, Me., April 10.

SHERMAN, ROBERT: Galena, Kan., April 7-13; Chanute 14-19.

SHORE ACRES (Herne's; William B. Cross, mgr.): Troy, N. Y., April 11; Cohoes 12; Albany 13; Hartford, Conn., 15; Waterbury 18; New Haven 19; Worcester, Mass., 20; Springfield 22; Lynn 24; Malden 25; Salem 26; Lowell 27.

SIBERIA: Indianapolis, Ind., April 8-10.

SIDE TRACKED: Fall River, Mass., April 10; Gloucester 12.

SKINNER, OTIS (Walter Collier, mgr.): Denver, Col., April 1-13; Pueblo 15; Colorado Springs 16; Cheyenne, Wyo., 17; Omaha, Neb., 18; Sioux City, Ia., 19; Sioux Falls, S. D., 20; St. Paul, Minn., 22-24; Minneapolis 25-27.

SOTHERN, E. H.: New York city April 8-13.

SPOONER STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

SULLY, DANIEL: Ogden, U., April 9; Salt Lake City 10, 11; Grand Junction, Col., 12; Leadville 14; Pueblo 18; Denver 21-27.

SUPERBA (Hanlon's): Montreal, Can., April 8-13.

STUTTZ, J. G.: Sault Ste. Marie, Mich., April 22, 23.

TEN NIGHTS IN A BAR ROOM (Busby Bros.): Davenport, Ia., April 8; Meline 9; Muscatine 10; Decatur, Ill., 13.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Providence, R. I., April 8-13.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THE AMERICAN GIRL: Winsted, Conn., April 10; Torrington 11; Newport, R. I., 12; Fall River, Mass., 13.

THE CARPET BAGGER (Tim Murphy): Newport News, Va., April 11; Norfolk 12; Richmond 13; St. Louis 15-20; Washington, D. C., 22-27.

THE COLUMBUS STOCK (Bonelli and Stahl; W. S. Butterfield, mgr.): Columbus, O., March 25—indefinite.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Carlisle, Pa., April 9; Lebanon 10; Harrisburg 11; Altoona 12; Johnstown 13; Tyrone 15; Lock Haven 16; Hazelton 17; Shenandoah 18; Pottsville 19; Reading 20; Philadelphia 22-27.

THE COUNTY FAIR (Neil Burgess): Portland, Ore., April 7-9; Stockton, Cal., 12; San Jose 13; San Francisco 14-20; Sacramento 21-23; Ogden, U., 25; Salt Lake City 26, 27.

THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Philadelphia, Pa., April 8-13.

THE DAIRY FARM (Western; Jas. H. Wallick, mgr.): Omaha, Neb., April 9-11; Des Moines, Ia., 12; Burlington 13; Peoria, Ill., 15; Bloomington 16; Jacksonville 17; Springfield 18, 19; Joliet 20; Chicago 21-27.

THE DANGERS OF PARIS (Mittenthal Bros., mgrs.): Philadelphia, Pa., April 8-13; Brooklyn, N. Y., 15-20; Pittsburg, Pa., 22-27.

THE DEVIL'S AUCTION (Charles H. Yale, mgr.): Chester, Pa., April 9; Bethlehem 10; Reading 11; Harrisburg 12; Williamsport 13.

THE ELEVENTH HOUR (Eastern; Frederic Kimball, mgr.): Camden, N. J., April 8-10; Elizabeth 11; Wilmington, Del., 12; Baltimore, Md., 14-20.

THE EVIL EYE (Yale and Ellis, mgrs.): Virginia City, Nev., April 9; Reno 10; Sacramento, Cal., 11, 12; Fresno 13; Los Angeles 15-17.

THE FAST MAIL (Carter's; Edmund Manley, mgr.): Murphysboro, Ill., April 9; Mt. Vernon 10; Belleville 11; Edwardsville 12; Alton 13; So. Chicago 14.

THE FLAMING ARROW (Go-Won-Go Mohawk): Milwaukee, Wis., April 14-20; St. Paul 21-27.

THE FLINTS: Dubuque, Ia., April 8-13.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): St. Louis, Mo., April 7-13; Chicago, Ill., 14-27.

THE GIRL FROM MAXIM'S: Haverhill, Mass., April 19.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Niles, Mich., March 9; Elkhart, Ind., 10; La Porte 11; Valparaiso 12; Pullman 13; Chicago 14-May 4.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Baltimore, Md., April 8-13; Wilmington, Del., 15; Reading, Pa., 16; Allentown 17; Lancaster 18; York 19; Harrisburg 20; Williamsport 22; Wilkes-Barre 23; Scranton 24; Hazelton 25; Easton 26; Trenton, N. J., 29.

THE HONEST BLACKSMITH (Robert Fitzsimmons): Harrisburg, Pa., April 9; Sunbury 10; Williamsport 11; Du Bois 12; Johnsonburg 13; Washington, D. C., 15-20; Columbus, O., 22-27.

THE LASH OF A WHIP (Chas. Frohman, mgr.): New York city Feb. 25—indefinite.

THE LITTLE MINISTER (Eastern): Worcester, Mass., April 8-13.

THE MAN FROM MEXICO (Walter Perkins): Alliance, O., April 8; Canton 10; Mansfield 12.

THE MISSOURI GIRL (Fred Raymond, mgr.): Medina, N. Y., April 9; Middleport 10; Niagara Falls 11; Dunkirk 12; Sandusky, O., 13; Toledo 14-17; Cincinnati 21-27.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Boston, Mass., April 1-16.

THE OLD HOMESTEAD (Frank Thompson and W. T. Kilpatrick, mgrs.): Detroit, Mich., April 8-13; Toledo, O., 15; Lima 16; Dayton 17; Springfield 18; Columbus 19, 20; Johnstown, Pa., 22; Altoona 23; Harrisburg 24; Lebanon 25; Trenton, N. J., 26; Orange 27.

THE PIKE THEATRE (D. H. Hunt, mgr.): Cincinnati, O., March 18-April 13; Detroit, Mich., 14-June 28.

THE POWER BEHIND THE THRONE: New Castle, Pa., April 9; Sharon 10; Oil City 11.

THE PRICE OF PEACE (Jacob Litt, mgr.): New York city March 18—indefinite.

THE PRISONER OF ZENDA (Munro and Sage): Superior, Mich., April 9; Eau Claire 10; Chippewa Falls 11; Winona 12; Albert Lea 13; Faribault 15; Mankato 16; Sioux Falls, S. D., 17; Sioux City, Ia., 18; Fort Dodge 19; Des Moines 20; Marshalltown 22; Cedar Rapids 23; Clinton 24; Aurora 25; S. Bend 26; Goshen 27.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Concord, N. H., April 9; Franklin 10; St. Johnsbury, Vt., 12; Barre 13; Montpelier 15; Burlington 16.

THE ROYAL BOX (Andrew Robson; Frank S. Burdette, mgr.): Stratford, Can., April 9; Guelph 10; Galt 11; Bradford 12; Hamilton 13; St. Catharines 15; Niagara Falls, N. Y., 16; Lockport 17; Lyons 18; Canandaigua 19; Geneva 20; Penn Yan 22; Corning 23; Auburn 24; Rome 25; Utica 26; Lowville 27.

THE SIGN OF THE CROSS (Tom Pitt, mgr.): Philadelphia, Pa., April 8-13.

THE SORROWS OF SATAN (Western): Buffalo, N. Y., April 7-13.

THE SPAN OF LIFE (Lewis Donazetta, mgr.): Ann Arbor, Mich., April 9; Adrian 10; Upper Sandusky, O., 11; Shelby 12; Youngstown 13.

THE STILL ALARM (Harry Lacy): Memphis, Tenn., April 12, 13.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Torrington, Conn., April 9; Naugatuck 10; Westerly, R. I., 11; River Point 12; Marlboro, Mass., 13; Lynn 14-17; Chelsea 18; Milford 19; Lawrence 20.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Syracuse, N. Y., April 8-10; Rochester 11-13; Ithaca 15; Elmira 18; Norwich 19; Utica 20; Brooklyn 22-May 4.

THE VILLAGE PARSON: Butte, Mont., April 7-16.

THE VILLAGE POSTMASTER: Toledo, O., April 7-10; Springfield 11; Columbus 12, 13; Zanesville 15; Wheeling, W. Va., 16; Canton, O., 17; New Castle, Pa., 18; Youngstown, O., 19; Erie, Pa., 20; Buffalo, N. Y., 22-27.

THE VOLUNTEER ORGANIST (Henry Martell, mgr.): New Haven, Conn., April 9; Meriden 10; Hartford 11-13; New Britain 15; New London 16; Norwich 17; Willimantic 18; Springfield, Mass., 19.

THROUGH THE BREAKERS: Newark, N. J., April 8-13.

TO HAVE AND TO HOLD (Chas. Frohman, mgr.): New York city March 4—indefinite.

TREASURE ISLAND (Elmer E. Vance, mgr.): St. Louis, Mo., April 7-13; Cincinnati, O., 14-20.

TWIN SISTERS (De Lacour and Fields, mgrs.): Boardstown, Ill., April 8-13.

TWO LITTLE VAGRANTS (Ellis C. White, mgr.): Kansas City, Mo., April 8-13; Indianapolis, Ind., 15-17; Dayton, O., 18-20; Columbus 21-23; Newark 25; Mansfield 26; Canal Dover 27.

UNCLE HEZ (Frank Adams): Suffolk, Va., April 10; Crisfield, Md., 11; Salesburg 12, 13; Cambridge 15; Easton 16.

UNCLE TOM'S CABIN (W. A. Brady, mgr.): New York city March 4—indefinite.

UNCLE TOM'S CABIN (Stetson's; Western): Detroit, Mich., April 7-13; Cleveland, O., 15-20.

UNCLE TOM'S CABIN (A. W. Martin's; Western): Brooklyn, N. Y., April 8-13.

UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

WALSH, BLANCH: San Francisco, Cal., April 8-13.

WALTERS, JULE (Side Tracked): Escanaba, Mich., April 10; Menominee, Wis., 11; Oconto 12; Manitowoc 15; Kau Kauna 16; Appleton 17; Fond du Lac 18; Janesville 19; Elgin, Ill., 20; East Chicago 21; Elkhart, Ind., 22; Benton Harbor, Mich., 23; Battle Creek 24; Grand Rapids 25-27.

WARD AND VOKES: Zanesville, O., April 12; Springfield 13; Cincinnati 14-20.

WARDE, FREDERICK (Clarence M. Browne, mgr.): Peterboro, Can., April 9; Brockville 10; Cornwall 11; Ottawa 12, 13; Toronto 15-17; Galt 18; Guelph 19; London 20; Montreal 22-27.

WAY DOWN EAST (Geo. A. Blumenthal, mgr.): Lawrence, Mass., April 8-10; Manchester, N. H., 11-13.

WAY DOWN EAST (Western): Green Bay, Mich., April 9; Oshkosh 10; Fond du Lac 11; Beloit 12; Kenosha 13; Valparaiso, Ind., 15; Kalamazoo, Mich., 16; Battle Creek 17; Muskegon 18; Grand Rapids 19, 20.

WHAT HAPPENED ON FRIDAY (Henry Brown, mgr.): Bedford, Ind., April 16; Bloomington 17; Brazil 18; Rockville 19.

WHAT HAPPENED TO JONES: Lewistown, Ill., April 9; Lincoln 10; Clinton 11; Paris 12; Terre Haute, Ind., 13.

WHEN WE WERE TWENTY-ONE: Torrington, Conn., April 9; Thomaston 10; Danbury 11; Middletown, N. Y., 12; Carbondale, Pa., 13.

WHEN WE WERE TWENTY-ONE (Geo. Clarke): Washington, Ia., April 10; Ottumwa 11; Kirksville, Mo., 12; Chillicothe 13; Marshall 14; Kansas City, Kan., 15-20.

WHITESIDE, WALKER (Shipman Bros., mgrs.): Meridian, Miss., April 9; Selma, Ala., 10; Montgomery 11; Pensacola, Fla., 12; Mobile, Ala., 13; New Orleans, La., 14-20.

WILLARD, E. S.: Milwaukee, Wis., April 8-13; Chicago, Ill., 15-June 4.

WILLIAM'S OWN: Pittsburg, Pa., April 8-13; Wheeling, W. Va., 10.

WILSON, AL. H. (Yale and Ellis, props.): Milwaukee, Wis., April 7-13; St. Paul, Minn., 14-20; Minneapolis, Minn., 21-27.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Waco, Tex., April 7-13.

AUBREY STOCK (Eastern; Mittenthal Bros.): Manchester, N. H., April 8-13; Portland, Me., 15-20; Augusta 22-27.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Topeka, Kan., April 8-13; Kansas City 21—indefinite.

BALDWIN-MELVILLE: New Orleans, La., March 18—indefinite.

BARBOUR THEATRE: Union City, Mich., April 8-13.

BENNETT-MOULTON (S; George K. Robinson, mgr.): Binghamton, N. Y., April 8-12; Hornellsville 15-20; Elmira 22-29.

BENNETT-MOULTON (R; Earl Burgess, mgr.): Oswego, N. Y., April 8-13; Watertown 15-20.

BENNETT-MOULTON (O; E. K. Moulton, mgr.): Haverhill, Mass., April 15-20; Salem 22-27.

BOSTON COMEDY (H. Price Webber, mgr.): Sherbrooke, Can., April 8-13; Magog 15-20.

BURRILL COMEDY: St. Catherines, Can., April 8-13; Guelph 15-20; London 22-27.

BYRON COMEDY (T. E. Warner, mgr.): Madison, Ga., April 8-13; Elberton 15-20.

CARLTON, EFFIE E. (Walter McIntosh, mgr.): Pittsfield, Me., April 8-10; Belfast 11, 12; Ellsworth 13; Calais 14-20.

CARNER STOCK (Harry L. Webb, mgr.): Erie, Pa., April 8-13; Jamestown, N. Y., 15-20; New Castle, Pa., 22-27.

CHASE-LISTER (Southern; Glenn F. Chase, mgr.): Clinton, Ia., April 8-13.

CHESTER, ALMA (Alma Chester, mgr.): Trenton, N. J., April 8-13; Newburg, N. Y., 15-20; Poughkeepsie 21-27.

COLUMBIA STOCK (Ed C. Stewart, mgr.): Assumption, Ill., April 8-13.

CONROY, MACK, AND EDWARDS (Charles F. Edwards, mgr.): Belvidere, N. J., April 8-10; So. Amboy 11-13; Hightstown 15-17; Red Bank 18-20.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Newburg, N. Y., April 8-13; Bridgeport, Conn., 15-20.

CRESCENT STOCK (Simkins and Hewlette, mgrs.): Charleston, S. C., April 8-13; Atlanta, Ga., 15—indefinite.

CURTISS COMEDY: Bryan, Tex., April 8-13; Navasota 15-20; Huntsville 22-27.

CUTLER-BATTON THEATRE: Indianola, Mo., April 8-13.

DALRYMPLE COMEDY: Pana, Ill., April 8-13; Mattoon 15-20; Taylorville 22-27.

DAVIDSON, FRANK S.: Galeton, Pa., April 11-13; Westfield 15-17.

DAVIDSON STOCK: Joliet, Ill., April 8-13; Aurora 14-20; Freeport 22-27.

DE NOIE, VERA (Chas. Rosenranz, mgr.): Lancaster, Pa., April 7-12.

DE VONDE, CHESTER (Phil Levy, mgr.): Albany, N. Y., April 8-20; Yonkers 22-27.

DORMOND-FULLER: Key West, Fla., April 1—indefinite.

ERWOOD STOCK (R. J. Erwood, mgr.): Mt. Vernon, O., April 8-13; Tiffin 15-20.

EVANS AND WAED STOCK: Wilmington, Del., April 8-10; Delaware, N. J., 11-13; Salem 15, 16.

LEWIS TAYLOR (Albert Taylor, mgr.): Fort Smith, Ark., April 8-13.

PERRIS COMEDIANS (Dick Ferris, prop.; Chas. A. White, mgr.): Richmond, Ind., April 8-13; Terre Haute 15-20; Dayton, O., 22-27.

GOODWIN-WINTER (Jack Goodwin, mgr.): Coshocton, O., April 8-13.

GRANDE, MABEL (W. E. Webb, mgr.): Burnham, Me., April 8-10; Newport 11-13.

HALL, DON C.: Pierre, S. D., April 8, 9; Highmore 10, 11; Woodrow 12, 13; Iroquois 15, 16.

HARCOURT COMEDY: New London, Conn., April 8-13; Brockton, Mass., 15-20.

HILLMANS, THE: Johnstown, Pa., April 8-13; Altoona 15-20.

HIMMELEIN'S IDEALS: Gloversville, N. Y., April 8-13; Rome 15-20; Oswego 22-27.

HIMMELEIN'S IMPERIAL STOCK: Fremont, O., April 8-13; Mansfield 15-20; Sandusky 22-27.

HOWARD-DORSET: Lincoln, Neb., April 8-13; Missouri Valley, Ia., 15-20.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): New Bedford, Mass., April 7-13.

IMPERIAL STOCK: St. Louis, Mo., Feb. 1—indefinite.

JESSEY STOCK (Hal Lawrence, mgr.): Abilene, Tex., April 8-13; Colorado City 15-

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NEW YORK GIRLS: Philadelphia, Pa., April 8-13.
NEW YORK STARS (Jack Blake, mgr.): Omaha, Neb., April 8-13.
OCTOROONS, ISHAM'S: Cincinnati, O., April 8-13.
ORPHEUM SHOW (Martin Black, mgr.): Milwaukee, Wis., April 8-13.
RAMBLERS (Henck and Fennesy, mgrs.): Milwaukee, Wis., April 8-13.
REEVES, AL.: Lynn, Mass., April 8-20.
RICE AND BARTON GAIETY: Brooklyn, N. Y., April 8-13, Jersey City, N. J., 15-20.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): Minneapolis, Minn., April 7-13.
ROYAL BURLESQUERS (Clark Bros., mgrs.): New York city April 8-13.
TAMMANY TIGERS: Omaha, Neb., April 8-13.
TOPTANS (T. W. Dinkins): Chicago, Ill., April 8-13.
VAGABOND BURLESQUERS (T. W. Dinkins, mgr.): Jersey City, N. J., April 8-13.
VANITY FAIR: Detroit, Mich., April 8-13.
VICTORIA BURLESQUERS: New York city April 8-13, Buffalo 15-20.
WINE, WOMAN AND SONG (W. W. Theise, mgr.): New York city April 8-13, Philadelphia, Pa., 15-20.

MINSTRELS.

CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Columbus, Pa., April 11, Hanover 15, Frederick, Md., 16, Taneytown 17, Charlestown 18, Gettysburg, Pa., 19, Spring Grove 20.
FIELD'S, AL. G. (Western; Chas. H. Armitage, mgr.): Winnipeg, Man., April 9, 10, Grand Forks, N. D., 11, Crookston, Minn., 12, St. Cloud 13, St. Paul 14-17, Minneapolis 18-20.
GORTON'S (C. A. Pearl, mgr.): Vineland, N. J., April 9, Mt. Holly 10, Manasquan 11, Lakewood 12, Keyport 13.
HENRY'S, BB: Litchfield, Ill., April 9, Carlinville 10, Lincoln 11, Bloomington 12, Peoria 13.
MAHARA'S MINSTRELS: Wykoff, Minn., April 9, Lanesboro 10, Preston 11, Rushford 12, McGregor, Ia., 13, No. McGregor 14, Prairie du Chien, Wis., 15, Galena, Ill., 16, Plattsville, Wis., 17, Shullsburg 18.
PRIMROSE AND DOCKSTADER'S: Holyoke, Mass., April 9, No. Adams 10, Albany, N. Y., 11, Troy 12, Schenectady 13.
RUSCO AND HOLLAND'S MINSTRELS: Sioux City, Ia., April 9, Cherokee 10, Ft. Dodge 11, Waterloo 12, Iowa City 13, Davenport 14 Muscatine 15, Oskaloosa 16, Knoxville 17, Des Moines 18, Ottumwa 19, Chilliecothe 20, Leavenworth, Kan., 21, Atchison 22, St. Joseph, Mo., 23, Topeka, Kan., 24, Lawrence 25, Ottawa 26, Olathe 27.
SUN'S, GUS: Ludington, Mich., April 9, Manistee 10, Traverse City 11, Petoskey 12, Cheboygan 13, St. Ignace 15, Sault Ste. Marie 18, Manistique 19, Gladstone 20, Escanaba 22, Ishpeming 23, Hancock 24, Houghton 25, Iron Mountain 27.
NASHVILLE STUDENTS: New Orleans, La., April 7-13, Baton Rouge 14, Natchez, Miss., 15, Port Gibson 16, Vicksburg 17, Greenville 18, Clarksdale 19, Helena, Ark., 20, Cairo, Ill., 22, Duquoin 23.
VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Lewistown, Pa., April 9, Harrisburg 10, Mt. Carmel 11, Shamokin 12, Danville 13, Bloomsburg 15, Pittston 16, Wilkes-Barre 17, Carbondale 18, Easton 19, Trenton, N. J., 20, New Brunswick 22, Plainfield 23, Asbury Park 24, Long Branch 25, Red Bank 26, Elizabeth 27.

MISCELLANEOUS.

AERIAL LADIES' SEXTETTE: Birmingham, Ala., April 9, Roanoke 10, Marietta, Ga., 11, Doublin 12, Deland, Fla., 15, Waycross 16.
ANSTEAM TRIO AND JOHNSON SWISS BELL CONCERT: Columbus, Ga., April 9, Tuscaloosa, Ala., 10, Birmingham 11.
BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24, indefinite.
BINGHAM (Ventriloquist): Richmond, Va., April 22, Norfolk 29.
CANADIAN JUBILEE SINGERS: Chatham, N. B., April 9, Moncton 10, Sackville 11, Amherst, N. S., 12, Halifax 13.
ELLISON'S MOVING PICTURES: Waterbury, Conn., April 8-13.
ELY'S CIRCUS: Marion, Ill., April 8, 9, Crab Orchard 10, White Row 11, Spellertown 12, Johnson City 13.
FLINTS, THE: Dubuque, Ia., April 8-13, Madison, Wis., 15-20, Monmouth, Ill., 22-27.
GENTRY'S DOG AND PONY SHOW: Fort Smith, Ark., April 13, Fayetteville 15, Rogers 16, Aurorasville 17.
HART (Hypnotist): Mt. Airy, Ky., April 10-16, Weldon, N. C., 17-20, Tarboro 24-27.
HERRMANN (Thurmer and Gorman, mgrs.): Chicago, Ill., March 31-April 14.
KELLAR (Magician): Detroit, Mich., April 8-13.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1, indefinite.
KNOWLES, THE (Hypnotists): E. E. Knowles, mgr.): San Antonio, Tex., April 7-13, Austin 14-20, Waco 20-27.
LOWANDE, TONY: West Indies.
MOVING PICTURES, SHERMAN'S: Picton, Can., April 8, 9.
PERKINS, ELI: Stillwater, Minn., April 10, Marshall 11, Huron 13.
PUBILLONE'S CIRCUS: Havana, Cuba, March 11—indefinite.
SEAVENGALA (Walter C. Mack, mgr.): Mt. Pleasant, Pa., April 8-13.
SUN BROTHERS' SHOW: Bell Haven, N. C., April 10, Roper City 11, Edenton 12, Hartford 13.
TREVINO'S MEXICAN CIRCUS: Havana, Cuba, March 11—indefinite.
TWENTIETH CENTURY (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
THORPE (Magician): Newburg, N. Y., April 9-14.
WILDER, MARSHALL P.: Lakewood, N. J., April 4, Philadelphia, Pa., 8.

DATES AHEAD.

(Received too late for classification.)

A MERRY CHASE (Will F. Gardner, mgr.): Lansing, Mich., April 14, Charlotte 14, Hudson 16, Adrian 17, Hillsdale 18, Nappanee, Ind., 19, Niles, Mich., 20, La Porte, Ind., 22, Woodstock, Ill., 23, Brondhead, Wis., 24, Plattsville 25, Prairie du Chien 26, Jefferson 27.
A TEXAS STEER (Matt L. Berry, mgr.): Toledo, O., April 11-13, Chicago, Ill., 14-27.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1, indefinite.
ARIZONA (Northern; La Shelle and Hamlin, mgrs.): Madison, Wis., April 9, Champaign, Ill., 10, Danville 11, Terre Haute 12, Logansport 13, Ashtabula, O., 15, Erie, Pa., 18, Warren 19, Dunkirk, N. Y., 20, Rochester 22-27.
ARIZONA (Southern; La Shelle and Hamlin, mgrs.): Birmingham, Ala., April 9, Atlanta, Ga., 10, 11, Chattanooga, Tenn., 12, Nashville 13, Paris, Ky., 15, Frankfort 16, Lexington 17, Huntington, W. Va., 18, Charleston 19, Portsmouth, O., 20, Parkersburg, W. Va., 22, Wheeling 23.
BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.
FRANK DANIELS OPERA (Kirke La Shelle, mgr.): Johnstown, Pa., April 9, Altoona 10, Williamsport 11, Elmira, N. Y., 12, Geneva 13, Buffalo 15-17, Rochester 18, Auburn 19, Oswego 20, Syracuse 22, Utica 23, Watertown 24, Ogdensburgh 25, Ottawa, Can., 26, 27.
FRANKLIN STOCK (A. A. Jack, mgr.): Vassar, Mich., April 8, 9, Millington 10, 11, North Branch 12, 13.
GERMAND AND FORD STOCK: Hyer, Mass., April 8-13.
HAVERLY'S MINSTRELS: Westerly, R. I., April 9, Hartford, Conn., 10, Waterbury 11, So. Norwalk 12, Elizabeth 13, Jersey City 15-20, Baltimore, Md., 22-27.
HELD, ANNA (Papa's Wife; F. Ziegfeld, mgr.): Chicago, Ill., April 8-20.
HERNE, JAMES A. (Liebler and Co., mgrs.): Chicago, Ill., April 1-13, Kansas City, Mo., 15-17, St. Joseph 18, Omaha, Neb., 18-20, Denver, Col., 22-27.
JEFFERSON, JOSEPH: Atlanta, Ga., April 9, Birmingham, Ala., 10, Memphis, Tenn., 11, Nashville 12, Louisville, Ky., 13, Lexington 15, Chattanooga, Tenn., 16, Knoxville 17, Roanoke, Va., 18, Norfolk 19, Richmond 20, New York city 22-27.
KING WASHINGTON (Wm. A. Rogers, mgr.): So. Norwalk, Conn., April 9, New Haven 10, 11, Waterbury 12, 13, Willimantic 15, Middletown 16, Hartford 17, 18, New Britain 19, Worcester, Mass., 20.
MACK, ANDREW (Rich and Harris, mgrs.): Buffalo, N. Y., April 8-10, Hornellsville 11, Corning 12, Elmira 13, Oswego 15, Utica 16, Johnstown 17, Gloversville 18, Amsterdam 19, Schenectady 20, Glens Falls 22, Northampton, Mass., 23, Holyoke 24, Springfield 25, Bridgeport, Conn., 26, Waterbury 27.
MANNERING, MARY (Frank McKee, mgr.): Philadelphia, Pa., April 1-13, Newark, N. J., 15-20, Trenton 22, Allentown, Pa., 23, Wilkes-Barre 24, Scranton 25, Elmira, N. Y., 26, Erie 27.
MARGUERITA SYLVA OPERA (The Princess Chic): Knoxville, Tenn., April 9, Roanoke, Va., 10, Norfolk 11, Richmond 12, Newport News 13, Washington, D. C., 15-20, Baltimore, Md., 22-27.
MY FRIEND FROM INDIA: Mobile, Ala., April 9, Montgomery 10, Selma 11, Birmingham 12, Atlanta, Ga., 13, Macon 15, Savannah 16, Charleston 17, Augusta 18, Columbia 19, Florence 20, Wilmington 22, Raleigh 23, Durham 24, Greensboro 25, Danville 26, Lynchburg 27.
OTHER PEOPLE'S BUSINESS (Moore and Childers, mgrs.): Celina, O., April 9, Union City, Ind., 10, Greenville, O., 11, Hartford City, Ind., 13.
ROBSON, ANDREW (The Royal Box; Edward I. Bloom, mgr.): Stratford, Can., April 9, Guelph 10, Galt 11, Brantford 12, Hamilton 13, St. Catherines 15, Niagara Falls, N. Y., 16, Lockport 17, Lyons 18, Canandaigua 19, Geneva 20, Penn Yan 22, Corning 23, Auburn 24, Rome 25, Utica 26, Lowville 27.
RUSSELL, ANNIE (A Royal Family; Chas. Frohman, mgr.): Chicago, Ill., April 1-13, Pittsburg, Pa., 15-20, Boston, Mass., 22-May 11.
SHORE ACRES (Berne's; William B. Gross, mgr.): Danbury, Conn., April 15, Torrington 16, Meriden 17, Waterbury 18, New Haven 19, Derby 20, Malden, Mass., 22-24, Portland, Me., 25, 26, Lewistown 27.
THE CHRISTIAN COMPANY (John M. Hickey, mgr.): Racine, Wis., April 9, 10, Oshkosh 11, Green Bay 12, Marietta 13, Ishpeming 16, Calumet 17, Houghton 18, Marquette 19, Sault Ste. Marie 20, Traverse City 22, Big Rapids 23, Alpena 24, Flint 25, Stratford, Can., 26, Guelph 27.
THE GRACE HOWARD: La Crosse, Wis., April 8-13, Mankato, Minn., 15-20, Sioux Falls, S. D., 22-27.
TO HAVE AND TO HOLD (Chas. Frohman, mgr.): New York city April 1-13, Philadelphia, Pa., 15-27.
UNITED STATES MARINE BAND (Howard Pew, mgr.): Chicago, Ill., April 9, 10, Madison, Wis., 11, Milwaukee 12, 13, Chicago 14, Kalamazoo, Mich., 15, Detroit 16, 17.
WHITTAL, MR. AND MRS. RUSS (A. Mellen, mgr.): Utica, N. Y., April 9, Oneida 10, Canastota 11, Geneva 12, Canandaigua 15, Lyons 16, Albion 17, Medina 18, Middleport 19, Lockport 20.
WILBUR KREWIN OPERA (W. T. Powell, mgr.): Springfield, Ill., April 8-13, Decatur 15-20, Jacksonville 22-27.
WILLIAMS AND WALKER: Philadelphia, Pa., April 8-13, Newark, N. J., 15-20, Brooklyn, N. Y., 22-May 4.
WILSON, GEORGE W. (E. D. Davenport, mgr.): Westerly, R. I., April 9, Hartford, Conn., 10, Waterbury 11, So. Norwalk 12, Elizabeth, N. J., 13, Jersey City 15-20, Baltimore, Md., 22-27.

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Dallas, Texas, Times-Herald.—Mr. Cliff C. Storch, as the earnest lover, shared honors with the star. Nature has been very kind to this young actor in fitting him for an histrionic career. He is possessed of a pleasing physiognomy, a splendid physique, and one of those musically deep voices which are so essential to the success of a "leading man," and which he handles well. His words are easily understood in any part of the theatre, his intonation and modulation being excellent.

Manchester, N. H., Mirror-American.—Mr. Storch, whose manner of speech is sufficient to raise him above the rank and file of stage villains, was sufficiently taunting as Ralph Standish, the loutcrish and spendthrift son of the dead inventor.

Binghamton, N. Y., April 8-13; Hornellsville, N. Y., April 15-20; Elmira, N. Y., April 22-27. Care Bennett-Moulton Co.

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MERCHANT OF VENICE. This with one exception, Mr. Breese. It was said at the beginning that no one stood out beyond the others; but he did rise above the general level, of course, Gratiano is an attractive and an assertive part; given personal attraction, a good voice and fire, and it is hard to be other than pleasing in it. Mr. Breese had all these qualifications, but what is more he had completely the spirit of the part. He seemed to live the play more than any one on the stage; and if his gayety and merriment during most of the play were irresistible his more serious concern in the court scene was no less so.—*Boston Transcript, April 2, 1901.*

Lillian Lawrence

FOURTH YEAR—LEADING WOMAN, Castle Square Theatre, Boston, Mass.

THE MERCHANT OF VENICE.—Lillian Lawrence, as Portia, showed that her conception of the part has merits of originality, dignity and strength, and these combined with the simplicity of her impersonation and her admirable elocution, gave to the character all the requisite nobility and purity associated with it from the traditions of the past. Her reading of the mercy speech brought out all of its poetic beauties and made it an appeal that met with a quick response from her audience. Miss Lawrence has seldom had a better opportunity to show the sterling worth of her dramatic abilities, or one that was better proved, than that offered in the character of Portia.—*Boston Herald, April 2.*

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TELEGRAPHIC NEWS

CHICAGO.

Anna Held and Peter Dailey the Easter Offerings. Hall's Weekly Pleasantries.

(Special to The Mirror.)

CHICAGO, April 8.

The newcomers at the leading downtown theatres this week are Peter F. Dailey, the vil[illegible]ge, and Anna Held, the ditto torment. Anna Held opened her engagement of two weeks at McVickers' last night, in Papa's Wife, to one capacity. It will be Miss Held's farewell in this connection, as she will have a musical comedy by Smith and De Koven for next season. E. J. Morgan will follow Miss Held at McVickers' in a revival of The Christian.

Annie Russell has added to her host of admirers here by her clever work in A Royal Family, at Powers', where she begins the second and last week of her engagement tonight. W. H. Thompson has won golden opinions as the Cardinal. Next Monday E. S. Willard will return to Chicago, where he was stricken down at the time of the Lambs' big public gambol. He will open at Powers' in David Garrick.

At the Illinois Theatre last night Lady Huntworth's Experiment was succeeded by Peter F. Dailey, always a favorite here, in Hodge, Podge and Co. He was welcomed by an enormous house. Christie MacDonald, William Broderick, and Ed Garvie gave him valuable aid in his fun-making. Mr. Dailey will be here for two weeks, after which Louis Mann and Clara Lipman will give us All on Account of Eliza for the first time.

Few men in the profession have appeared at more benefits than has Billy Rice, the old-time minstrel. I say "appeared" instead of "volunteered" advisedly, for this same generous Billy Rice, sick and in need, took a benefit at the Grand Opera House last Thursday afternoon, and half of the "volunteers" remained away, while half of those who did go to the stage door left when they heard that the others were not on hand. In spite of it all, the genial Billy realized about $300, and of this $100 was given for a box by his old friend, United States Senator "Billy" Mason, of Illinois. Any way, what's the use?

This is the fourth and last week of delightful Sag Horbor at the Grand Opera House. Mr. Herne's voice gave out and his physician chased him away from the lake breezes, leaving George Woodward to play the leading part and play it well, too. The full company will play the Pacific Coast dates without Mr. Herne. Next Sunday jolly May Irwin will make her reappearance at the Grand, presenting Madge Smith, Attorney.

I might forget Easter were it not for my good old friend, Verner Clarges, who always comes to the fore with a dainty Easter card. Mr. Clarges, who is interested in the Actors' Church Alliance, is now doing Sir Anthony Absolute in a thirty-minute version of The Rivals in vaudeville.

Impressario Grau has taken it all back. The last time he was here he swore that we were dead to the world musically and that he would thereafter pass us by. But he is to return with grand opera April 22, bringing to the Auditorium Melba, Nordica, the De Reszkes, and the whole musical bunch, for ten operas.

After a rest of one week the Castle Square Opera company opened its third Spring season at the Studebaker to-night, presenting The Wedding Day, at its 673d performance of opera in English in Chicago. It will be followed next Monday by Don Cæsar, a comparatively new one here.

Jim Love writes me from Portland, Ore., that he has had some trouble in framing up his long distance opera company, but that he expects to land a good bunch in Vladivostok to meet the Cossacks and Turks, and he hopes to gather in the kopecks and rubles in consequence. He expected to sail April 6 and be drinking "swipes" in Honolulu and saki in Japan before the bock beer begins to flow in Chicago.

Al. Wilson in The Watch on the Rhine, which made a great hit at the Great Northern last week, was followed yesterday by Secret Service, and next week the Brothers Byrne will present Eight Bells.

James O'Neill closed a very successful season at McVickers' last Saturday evening in Monto Cristo, and Howard Hansel, of his support, who was formerly the leading man of the Dearborn Stock company here, went at once to that house, opening yesterday as Cromwell in the last week's run of the new play, Greater Than King. He succeeds James E. Wilson, who goes back to the stock in Pittsburg. During the season Mr. Wilson has done splendid work here, and he will always face a crowd of "rooters" whenever he returns.

And now Ned Tarr and good old Billy Griffiths have passed away. Griffiths was here at the Forty Club dinner in January last, and we can hardly believe that he has joined the cast "over there."

The "headliners" at the vaudeville houses here this week are Kelly and Violette at Hopkins', Charles Leonard Fletcher at the Chicago Opera House, Josephine Sabel at the Olympic, Lew Hawkins at the Haymarket, and Baby Lund at the Victoria.

The stock company at Hopkins' is giving A Wife's Peril this week, and the stock company at the Victoria is presenting Wicked London.

I see that Rip Van Winkle is to be given in vaudeville in forty minutes. Just imagine a man sleeping twenty years in forty minutes—unless Henry Guy Carleton wrote the condensed version.

Go-Won-Go-Mohawk is presenting The Flaming Arrow at the Alhambra this week. She will be followed by another of Lincoln J. Carter's attractions, The Heart of Chicago.

Ed Thurnaur and his star, Leon Herrmann, are here for a few days.

The Marine Band is to give three concerts here this week at the Auditorium.

Yesterday afternoon Josef Hoffman, the young pianist, gave an Easter recital at the Studebaker. At Central Music Hall Thursday evening there is to be a rendering of Elijah.

East Lynne is the bill this week at the Academy of Music, with Agnes Burroughs in the leading role. At the Bijou Human Hearts is being given.

An Unfortunate Love, a play of Jewish peasant life, is the bill this week at Irwin's Yiddish theatre.

Primrose and Dockstader's Minstrels follow May Irwin at the Grand Opera House April 28.

Here is one from "Punch" Wheeler: "A friend writes me that he recently attended a theatrical performance at the Opera House in Side Track, Texas, where a 'bum' tragedian was playing at Hamlet. A 'nigger' orchestra played so loudly that the audience couldn't hear the actors. Then those present held an informal meeting and gave the Hamlet twenty minutes in which to kill Ophelia. This he refused to do, so they all shoved the chairs aside and called partners for a quadrille."

From the Eleventh Avenue Opera House in Altoona, Pa. (and I thought they had only one), I. C. Mishler sends me the name of Deodora Defonseka for the soubrette album. Deodora is a professional hypnotist, but she sounds like a germ destroyer.

Will Rising writes me that in Butte recently he had a card in the box-office from Andy Mackay, "agent for Scotch Oats." It used to be high balls. Mr. Rising's chief soubrette is Icy Frost, a warm member. Mrs. Rising (Lillian Kemble) is making a hit in the West, by the way.

An ambitious local composer recently sent to the Witmarks an original composition entitled "He Mailed the Letter Given Him by His Wife," but it was returned to him with the information that in even popular songs there must be some measure of probability.

I met an Uncle Tom actor the other day who had a stye on his eye; but the Associated Press did not telegraph all over the country that he had a cancer caused by looking for his salary. (Regards to David Harum Crane.)

"BIFF" HALL.

BOSTON.

Henrietta Crosman Captures the Hub—The Park Lease—Boston's Budget.

(Special to The Mirror.)

BOSTON, April 8.

For Easter Monday night the conspicuous feature is the return of Richard Mansfield in Henry V at the Hollis. Mr. Mansfield had been resting for Holy Week at Lakewood, N. J., and that gave him an opportunity to come to town early with his company by special train, and everything was in readiness for the opening, which was one of the greatest spectacular successes that Mr. Mansfield had ever made here. It had been at least twenty years since Henry V had been played in Boston. Florence Kahn made her first appearance here since her remarkable success in the series of modern plays last year.

This is the second and last week of the opera season at the Boston, and all society is praying for a stopping of the disappointments, which have been unavoidable. Following closely upon the illness of Melba came a bronchial trouble to Jean de Reszke, so that Le Cid could not be given, and his reappearance has been postponed twice since, until now it is said that he will sing positively at the Wednesday matinee. There was a substitution of I'Pagliacci for Il Trovatore and Lohengrin for Tristan und Isolde, so that all Boston agrees that the lot of an impresario is not a happy one. Romeo and Juliet is the bill to-night, with Melba and Saleza. The conspicuous success of the week was that of Ternina in Tosca.

Henrietta Crosman in Mistress Nell made the one great hit of Holy Week, and her engagement at the Tremont promises to be one of the most notable ones of the season. Even on Good Friday night, when other houses were deserted save by the actors in other companies resting in town, the house was of splendid size and unquestioned enthusiasm.

Our Boys had a revival at the Castle Square to-night, and although Horace Lewis is no longer there to play Perkyn Middlewick, as he did in the first presentation, yet John T. Craven had the chance to show how clever he could be in the part, and he made a great hit. Lillian Lawrence was especially attractive as Mary, and John Craig and Charles Mackay did everything for the "boys." Leonora Bradley's Miss Clarissa was one of the hits that is sure to be expected from her.

Sadie Martinot had a royal welcome at the Park in Sapho and tested the capacity of the theatre at every performance. Atrocities of stage management did not spoil the artistic effect of her work, and she scored a great personal hit. Heretofore her Boston appearances have been in comedy, so that her dramatic work came in the nature of a surprise. This is the last week of her engagement.

The Rays in A Hot Old Time opened their second engagement of the season at the Grand Opera House to-night, with the same sized audience that they always attract at that house, where they are prime favorites.

Herbert Kelcey and Effie Shannon are in the second and last week of their engagement at the Museum, and close their season with Manon Lescaut here April 13. The notices here were just the reverse of those in New York, and Miss Shannon received especially warm praise for her work in the title-role; but the business was uniformly bad. There is little prospect of their reviving Manon Lescaut next season.

The Fire Patrol is the play of the week for the stock company at the Bowdoin Square, where a new scale of prices has gone into effect, and 25 cents is the uniform rate for seats, upstairs and down. Charles Willard will follow in Alvin Joslin, supported by the stock company.

Ten Nights in a Bar Room is given by the stock company at the Grand.

Ben Hur is in its final fortnight at the Colonial.

The Columbia is still dark, although it has been understood that it would reopen April 15 with The Rounders.

There is certain to be a change in management at the Park next season, as Eugene Tompkins has given notice that he does not wish to renew his lease, which expires July 1. There was some talk about William A. Brady getting the lease, and he had entered into negotiations with Lotta Crabtree, the owner; but there were a number of alterations which he wanted made in the house, and Lotta is understood to have refused to consider the matter, so that he gave up the idea. Mr. Brady's plan was to put on Lovers' Lane for a long run. Alexander Comstock is reported to be one of those now after the lease, and the theatre may be turned into a sort of Weber and Fields house. Another proposal is to alter the building for business purposes.

Meantime another theatre has appeared on paper, with Thomas J. Barry, the well-known theatrical lawyer, as a leader of the syndicate which wants to build a house somewhat like its London Hippodrome out at the Back Bay. No desirable location has yet been obtained and the project has little prospect of permanency.

Maurice Campbell, the husband and manager of Henrietta Crosman, has been dangerously ill at the Touraine most of the past week.

Ida Conquest was the guest of honor at a luncheon given by Mrs. Deforest Danielson at her home on Commonwealth Avenue last week. As Miss Conquest is a Boston girl, she received much social attention during the engagement of Richard Carvel, in which play she made one of the most conspicuous successes of her career.

Adeline Adler has retired from the Ben Hur company and will become the bride of Moses Victorson, a man of wealth and position.

Sager Midgeley and Gertie Carlisle are the first engagements for Little Red Riding Hood at the Museum next month. Elvira Leveroni, the Italian girl who made a success in Mother Goose, may have the title part.

The innovation of Shakespeare at the Castle Square pleased so greatly that The Merchant of Venice will be revived April 15. Students had a hearty laugh over the delicacy of the management, which would not permit them to say "For God's sake," but softened it down to "For Heaven's sake."

Rumor has it that Sadie Martinot will be called Sarah Martinot when she begins her next starring tour in Clyde Fitch's adaptation of Le Mariage d'Olympe. She evidently believes that "a rose under any other name," etc.

It is barely possible that the Theatrical business men in Boston may form a club based upon the same lines of the one just started in New York.

Josephine Foy, leading woman of The Night Before Christmas, deserves credit for a most substantial hit at the Grand Opera House. A slip on my part last week cheated her out of what belonged to her.

Paul Wilstach went on to New York last week to go over his new play, A Capitol Comedy, with Tim Murphy, who is to star in it next season.

Petitions in bankruptcy are still popular among actors playing in Boston. Antonio Cummings—I never recognized Tony by that name—owes $577.15, all unsecured. He has household goods amounting to $75 and books and pictures worth $20. True S. James, of the Bowdoin Square, owes $1252.15 to Minneapolis concerns, and has no assets.

John Alfred Cahill, baritone with the Frank Daniels company, visited friends in Brookline last week. He had just returned from a trip to the Pacific Coast.

Professional press agency seems to be spreading with Harvard theatricals. The Pi Eta boys have followed the lead of the Hasty Pudding and Jimmy Ellsworth, of the *Herald*, is doing capital work to incite interest in the coming production.

Marshall Moore, stage-manager of Drury Lane, was in town recently to see Ben Hur and make the measurements for its production in London.

Willard Holcombe was in town recently receiving congratulations from hosts of friends on the number of successful sketches that he had produced this year. Paula Edwardes is the latest to win success in a little play from his pen.

George Lowell Tracy will be the musical director of the Summer production of Little Red Riding Hood at the Museum.

Thomas E. Shea has a new play based on scenes in London since the death of Queen Victoria, and with one act in the House of Commons, but he cannot produce it yet on account of the success of The Voice of Nature.

Unless a permanent fund can be raised the Dorothea Dix Home for stage children will have to give up the important work which it has carried on for the past eight years.

R. A. Barnet was presented with a handsome loving cup at the dinner of the Bank Officers' Association at the Hotel Somerset last week, in recognition of what was accomplished by his extravaganza, Miss Simplicity.

Amelia Bingham is considering a costume play by Charles Bradley, entitled The Heir of Marleroft, and may produce it after The Climbers.

JAY BENTON.

PHILADELPHIA.

Patronage Picks Up—Rask and Wig Burlesque—Sousa at Willow Grove.

(Special to The Mirror.)

PHILADELPHIA, April 8.

Patronage last week was light at all the atres, but the openings to-night are large, with excellent prospects for the next three weeks.

Mary Mannering, in Janice Meredith, is in her fourth and last week at the Walnut Street Theatre and deserves the credit of attracting to this house our best class of amusement patrons. To Have and to Hold April 15-27.

At the Broad Street Maude Adams appears in L'Aiglon. The Burgomaster April 22.

Jefferson De Angelis remains another week at the Chestnut Street Theatre. Business has not been up to expectations. Miss Bob White will have its initial performance April 15.

The Mask and Wig Club, of the University of Pennsylvania, own the Chestnut Street Opera House this week and receive much applause in their new burlesque, Ban, Ban, Black Sheep. It is a musical travesty in two acts, with bright music and jokes. Betsy Ross will be produced to-morrow night. Every woman purchasing a reserved seat for any performance will be entitled to a certificate of membership in the Betsy Ross Memorial Association.

Manager J. Bard Worrell has Williams and Walker in Sons of Ham at the Auditorium this week. The house was crowded to-night. Robert B. Mantell will play a two weeks' return engagement, beginning April 15.

At the Girard Avenue Theatre the Durban-Sheeler Stock company repeated to-night to a crowded house The Little Minister with Bertha Creighton as Lady Babbie, Walter Edwards in the title-role, and Emma Madden as Nannie Webster. The charming presentation was highly appreciated. Next week, Virginius.

An attractive stock production this week in The Only Way at Forepaugh's. George Learock, John J. Farrell, Isabelle Evesson, and Florence Roberts are prominent in the cast. Houses crowded. On the Walnash April 15.

Dangers of Paris, a new melodrama, received its first local performance to-night at the National Theatre. It has an exciting story, the great scene being a glass factory in full operation, whence the hero escapes on a network of telegraph wires. The company does good work. Business large. McFadden's Row of Flats will follow.

The Standard Theatre Stock company presents True Irish Hearts to good patronage. The first American production of The World's Verdict, an English melodrama, is announced for April 15.

The Park Theatre offers The Dairy Farm. The company is headed by James H. Wallick and Eleanor Merron. The booking is for two weeks or longer. The benefit racket has been liberally used to boom business here.

The People's Theatre has this week The Sign of the Cross, with Charles Dalton as Marcus Superbus. This engagement ends the company's tour, and its members, except Mr. Dalton, will then sail for London the coming week. Martin's Uncle Tom's Cabin April 15.

Dumont's Minstrels at the Eleventh Street Opera House drew crowds nightly. The new burlesque, The Bryn Mawr Girls' Fire Brigade with Hughey Dougherty as the chief, is very funny. Aguinaldo Captured and The Ri[illegible] Time Ball are continued.

This is the last week of vaudeville at the Grand Opera House, as next Monday an opera season will be inaugurated by the Wilbur Opera company, 10, 20, and 30 cents. Fra Diavolo is the opening bill with Pauline Hall, May Hayden, Katherine Howland, Hattie Richardson, Josephine Vernon, James Conly, Gus Vaughn as the principals. There will be living pictures and specialties between the acts.

Teresa Carreño, pianist, will appear at the Academy April 12, followed by Josef Hoffman April 15. Sousa and his Band will inaugurate the season at Willow Grove Park May 25, and will stay four weeks.

S. FERNBERGER.

WASHINGTON.

Easter Entertainments—Lafayette Lease Transferred—Stock Company's Plans.

(Special to The Mirror.)

WASHINGTON, April 8.

Arizona is the Easter week offering at the Columbia Theatre and won the appreciation of a large audience this evening. Hits were made by Vincent Serrano, Edwin Holt, William Haworth, Edgar Sciwyn, John W. Cope, George O'Donnell, Stephen B. French, Marion S. Barney, Mattie Earle, Margaret Mayo, Louise Closser, Helme Calvert, and Olive May. The Princess Chic will follow.

At the New National Theatre N. C. Goodwin and Maxine Elliott in When We Were Twenty-one repeated their hit of a season ago. Their support includes Henry Woodruff, Neil O'Brien, J. R. Cranford, George E. Bellamy, Frank Mayne, Ethel Brandon, Gertrude Gheen, Kathryn Morse, and Gertrude Tidball. John Drew comes next.

The Moth and the Flame is the bill of the Lafayette Square Stock company and is excellently played. Eugene Ormonde as Edward Fletcher, Charles Wyngate as Douglas Rhodes, John T. Sullivan as Mr. Wolton, Louise Mackintosh as Mrs. Lorimer, and Percy Maxwell as Marion Wolton are most praiseworthy.

Across the Pacific packed the Academy of Music to-night. Harry Clay Blaney heads a most capable company that also contains Robert Gaillard, J. P. Tucker, O'Kane Hillis, Frank Sanford, Chinese Johnny Williams, Harry A. Fisher, George Lund, Frederick Preston, Edward Pooley, Carl Newton, Virginia Dormer, Pearl Seward, Gracie Hall, Anna Laytage, and Grace Moore. The Honest Blacksmith is underlined.

A change was made during last week in the lease of the Lafayette Square Opera House. James R. Ash, as trustee of the estate of the late Uriah H. Painter, has transferred to the Lafayette Square Opera House company the unexpired term of the lease held by him.

The piano recital of Ossip Gabrilowitsch at the Columbia Wednesday afternoon will have the patronage of the Russian Embassy and leaders in diplomatic and social circles.

Josef Hofmann will be heard in a farewell recital at the National Thursday. The concluding concert of the season of the Damrosch Society will occur at Congregational Church Hall April 17.

Walter Hale, of Arizona, spent last week here resting after his recent illness.

It is rumored that Baltimore next season will again have a permanent stock company at the Lyceum Theatre under the direction of Plympton B. Chase. Negotiations, it is said, are under way with Manager Frederick G. Berger by which his stock company will alternate between the Lafayette Square and the Lyceum.

JOHN T. WARDE.

ST. LOUIS.

Castle Square Company's Farewell—Other Bills in the Round City—Norton's Notes.

(Special to The Mirror.)

ST. LOUIS, April 8.

Holy Week, together with the election of the World's Fair Mayor, the most bitterly contested election in the history of St. Louis, affected the business at the amusement places very materially. The Castle Square Opera company at Music Hall was probably the most fortunate of any of the attractions in town.

At the Olympic E. S. Willard charmed his auditors with his clever versatility. He had splendid support in Maud Hoffman, Marie Linden, J. G. Taylor, Ernest Stallard, and Frederick Volpe. This evening Daniel Frohman's company made its second appearance at the Olympic this season, but on this occasion featuring Hilda Spong in Lady Huntworth's experiment. In her support are John Mason, Jameson Lee Finney, William Courtenay, Grant Stewart, W. F. Owen, Mrs. Walcot, Beatrice Morgan, Alison Skipworth, and Albert Howson. Tim Murphy April 15.

Aida at Music Hall proved the Castle Square Opera company's best work this season from an artistic standpoint. The week closed with large attendance. Adelaide Norwood, as Aida, sang with thrilling effect. Joseph F. Sheehan's Rhadames was even better than last season. Winifred Goff, as Amonasro, demonstrated that he is one of the best baritones in this country. Frances Graham made a splendid Amneris, and Maud Lambert did her best work of the season in the same role. This is farewell week of the second successful season of Mr. Savage's great organization, and a large audience went to Music Hall this evening to hear Faust. The programme for the remainder of the week is: Tuesday, Martha; Wednesday, The Bohemian Girl and Lucia di Lammermoor; Thursday, Il Trovatore; Friday, Lohengrin; Saturday, Il Trovatore and Patience.

The revival of The Still Alarm was not very successful at the Century. Sunday evening the Four Cohans presented The Governor's Son to a big house. In the company are: Ethel Levey, Jeanette Kirkwood, Will H. Sloan, James H. Manning, William Keough, M. J. Sullivan, Hugh Mack, Peter F. Randall, Ed B. Platt, Walt W. Stockwell, Charles J. Gebest, Charles W. Young, W. Martin Byles, Nick Norton, Jr., William Cameron, A. Henry Scott, Thomas Fermester, and others.

Manager Garen has the Brothers Byrne in Eight Bells at the Grand this week. Their support includes Charles F. McCarthy, Harry E. Baker, Charles H. Wuerz, James M. Harris, Marie Louise Clayton, Josephine Clayton,

THE BEASEY SISTERS.

Above is an excellent likeness of the four Beasey Sisters, who are to star next season in Sir Lawrence's Legacy, a society comedy especially written for them. The Beasey Sisters are natives of San Francisco and have been before the footlights since their infancy. They were educated in the Convent of the Sacred Heart, in both San Francisco and Chicago, Jennie, the eldest, being for four years a classmate of Virginia Fair (now Mrs. William K. Vanderbilt, Jr.). They also attended the French Academy, in New York City. The names of the Beasey Sisters are well known throughout the West, South and Canada, where they headed their own concert company, gaining an enviable reputation as violinists and pianists of promise. They are little more than children and are always accompanied by their mother. This will be their first season in the dramatic field, although their violin specialty has been the most distinctive and artistic feature of many an organization.

Alice Monte, and Maude McCarthy. Next week, Lost in the Desert.

Colonel John D. Hopkins is in town arranging for the Summer season at Forest Park Highlands.

Alfred G. Robyn made his last appearance as director of the popular concerts for the season Sunday afternoon at the Odeon. Among those who took part were Jeannette McClanahan, Eugenia Getner, Marietta Bagby, James and John Roman, Joseph Buse, and Sidney Schiele. Homer Moore will be the director next Sunday.

James J. Jeffries did not prove a great attraction at Havlin's. Sunday afternoon Manager Garen offered The Game Keeper with Smith O'Brien, Will W. Crimans, Howard Crampion, Edwin Meyer, Charles T. Osborne, Thomas J. Smith, Jack Leary, Kittie Coleman, Clara Langley, and Gracie De Foy in the cast. Human Hearts underlined.

Arrangements have been made for two more concerts at the Odeon April 23 and 24 by Theodore Thomas' Orchestra.

The Morning Etude presented Maria Nacie, pianist, in a private recital at the Cabanne Club Wednesday evening. Miss Kunkel, violinist; Mrs. E. F. Frohman, soprano, and Eleanor Stark, accompanist, also appeared on the programme.

The closing concert of the St. Louis Amateur Orchestra's season will be given at the Union Club on the evening of Thursday, April 11.

Maud Powell, violinist, and M. Charles Gauthier, the eminent French tenor, will be soloists for the Apollo Club's concert at the Odeon on the evening of Tuesday, April 9.

M. Sheldon Lewis, who was a prominent member of the Imperial Stock company this season until it was disbanded, and who has been with Hopkins' Stock company, Chicago, since that time, writes me that he closed with Colonel Hopkins last Saturday week, and that he intends resting for a few weeks and then join R. L. Giffin's Stock company at Richmond, Va., for a Summer engagement.

Treasure Island is the Imperial bill. Treasurer Arthur Geserich had a big benefit this evening. East Lynne will follow.

J. A. NORTON.

BALTIMORE.

Theatres Reopen—Concert at Music Hall—General News.

(Special to The Mirror.)

BALTIMORE, April 8.

After a week of darkness, Ford's Grand Opera House has The Bostonians in repertoire, beginning to-night with The Serenade, and presenting during the week, Robin Hood and The Viceroy. In the company are Henry Clay Barnabee, Estelle Wentworth, George Frothingham, Adele Rafter, Josephine Bartlett, W. H. MacDonald, J. J. Martin, Mildred Rogers, Mabel Pierson, John Dunsmure, W. H. Fitzgerald, Vernon Stiles, Chas. E. Hawley, and J. E. Miller. Next week, Arizona.

Ada Rehan appeared at the Academy of Music in Sweet Nell of Old Drury to-night.

The Heart of Maryland is at the Holliday Street Theatre, presented by an excellent company. Next week, The Eleventh Hour.

Manager Bernard Ulrich, of the Music Hall, announces two weeks of popular orchestral concerts, beginning May 13, by Victor Herbert and his orchestra.

A Trip to Chinatown is this week's bill at the Auditorium Music Hall. It is presented by a thoroughly competent company, including Harry Gilfoil, Mabel Montgomery, Emile Gardiner, and others. Next week, H. W. Williams' Own company.

HAROLD RUTLEDGE.

CINCINNATI.

Season on the Wane—News of the Stock Companies—Nellie McHenry's Hit.

(Special to The Mirror.)

CINCINNATI, April 8.

The deplorable lack of novelties which has marked the Spring months in this city still continues and the attendance at several of the theatres has dropped off somewhat in consequence. At the Walnut A Runaway Girl, which made a big hit last season, plays a return engagement this week, having a number of new principals, including popular Arthur Dunn in James T. Powers' former role. Foxy Quiller and the Rogers Brothers, both announced for this house, have canceled. The Four Cohans next week.

The Pike company commenced its thirtieth and last week of the present season yesterday with a double bill, Confusion and The First Born, which gave every member of the company splendid opportunities. From here the company goes to Detroit, thence to St. Paul and Minneapolis, returning to the Pike in September. Next week the Boston Lyric Opera company opens a brief engagement at this house. The first bills will be Carmen and The Idol's Eye.

Heuck's has one of its strongest bills of the season in Nellie McHenry as M'liss. It is a good many years since the old play was last seen here and, well mounted and acted by Miss McHenry and her excellent company, it repeated its earlier success.

It develops that Robinson's is not to close, after all, as early as was at first announced, for though the Rosenthal company says good-by to-night, another stock company will open the house again next week, probably with Lynwood, and will play as long as the weather permits.

Isham's Octoroons are presenting King Rastus to pleased audiences at the Lyceum.

Angela McCaull joined the Pike company last week to play ingenues and has already become quite a favorite. Fred Wallace, who was a member for several seasons, will rejoin them at Detroit next week. H. A. SUTTON.

BETSY ROSS PRODUCED.

H. A. Du Souchet's four-act romantic play, Betsy Ross, received its initial production at the Collingwood Opera House, Poughkeepsie, N. Y., on April 6, before a large and enthusiastic audience. The cast:

Betsy Ross	Phoebe Davis
General George Washington	Joseph Holland
Joseph Ashburn	William Harcourt
Nellie Ashburn	Alice Fisher
Mrs. Vernon	Dora Goldthwaite
Clarence Vernon	Will T. Ellwanger
Samuel Griscom	Neil Florence
Rebecca Griscom	Sara Stevens
Clarissa Griscom	Mabel Strickland
John Dobbs	Felix Haney
Bobby Norris	Louise Galloway
Joel Radley	Scott Cooper
Doctor Quigley	John Jenning
Thomas Ketch	Frank Currier
Lemuel Ross	Frank Hatch
Mrs. Ross	Ella Hugh Wood
Hon. Robert Morris	Alfred Kappeler
Hon. George Ross	Glover Ware
Major Barton	E. H. Bender
Captain Stanfield	Stephen Grey
Lieutenant Belmont	Arthur Webber
Lieutenant Anderson	Norman Crosby
Captain Hanson	J. H. Davies
Lieutenant Filmore	J. L. Mordaunt
Lieutenant Adams	Collis Hunter
Scipio Africanus	Alfonso Strange
Hannibal	Gus Brown

Phebe Davis gave an excellent performance of the title-role, and Joseph Holland, as General Washington, looked the part to the life. His make-up was perfect. Prominent among a strong supporting company were William Harcourt, Scott Cooper, and Alice Fisher. The scenery, by John Young, Louis Young, and Frank Dodge, was beautiful, particularly the set for the first act. The play will open for a run at the Chestnut Street Opera House, Philadelphia.

MADAME KALISCH TO STAR.

Madame Bertha Kalisch, leading woman of the Hebrew stock company at the Thalia Theatre, signed a two years' contract last week with David Belasco, by the terms of which she will appear as an English-speaking star in this city next season. Although Madame Kalisch has never appeared in any theatre here except the Thalia, her exceptional talents have won the interest and admiration of many dramatic writers and playgoers beyond the pale of the Ghetto. Since her arrival in this country from Roumania, where she was a member of the court theatre company, Madame Kalisch has devoted herself assiduously to the study of English, and she now speaks the language almost without an accent. The play in which she will make her Broadway debut has not yet been decided upon, but it will probably be a romantic drama, since in that line she has made her most notable successes.

MRS. FISKE'S HOLY WEEK RECEIPTS.

Mrs. Fiske's receipts in Becky Sharp Holy Week were remarkable for that usually inauspicious period. She played in Terre Haute on Monday to $1,200, and in Evansville on Tuesday to $1,109. At the Auditorium in Louisville on Wednesday and Thursday nights the receipts were $3,195. On Good Friday night at the Park Theatre, Indianapolis, the receipts were $1,609. Two performances were given on Saturday in the same city, the matinee being $1,182 and the night $1,445. The total of the seven representations in the week aggregated nearly $10,000. These figures are exact, and they are worthy of note in view of Holy Week.

THE THEATRICAL BUSINESS MEN'S CLUB.

The Theatrical Business Men's Club of New York City was incorporated at Albany April 5. Among the directors are C. B. Dillingham, W. T. Keogh, Marcus R. Mayer, Samuel Shubert, E. L. Bloom, Meyer Livingston, F. W. Martineau, C. A. Kingsbury, Alfred E. Aarons, Jules Murry, Frank Murray, W. M. Hull, William Harris, and George W. Lederer, of New York city. A short meeting of the club was held in the Metropolitan opera House last Thursday. The principal business was the discussion of the location of the club house. Several sites were considered. The committee in charge has chosen the house No. 139 West Forty-first Street.

JAMES A. HERNE RETIRES.

James A. Herne retired from the cast of Sag Harbor in Chicago last week and will rest for the remainder of the season. The company will continue its tour to the Pacific Coast, with George Woodward in Mr. Herne's role. Mr. Herne has returned to his home in this city. His retirement was made necessary by a disease of the throat that has been aggravated by an attack of the grip. It is his intention to open his next season, under the management of Liebler and Company, at the Boston Theatre in September. He will appear in Sag Harbor, and later may present a new play, on which he is now at work.

STAR THEATRE TO BE TORN DOWN.

Workmen began last week the tearing down of the Star Theatre building, which is to give place to a skyscraping office structure. The theatre part of the building will not be touched until May 1. The last attraction booked in the famous old playhouse is Thomas E. Shea in The Man o' War's Man, next week. A complete history of the Star Theatre was published in THE MIRROR of July 15, 1899, upon the announcement of the approaching demolition of the house.

A CLAIM OF PIRACY.

The widow of William M. Paul has written to THE MIRROR that the melodrama, Across the Trail, played this season by W. G. Collings' company, is her husband's play, Lucky Ranch, for which she has the exclusive right. Lucky Ranch was presented at the Grand Theatre, Boston, last week by Thomas and Watson, who have had the play on royalty for several years. Mrs. Paul claims that Mr. Collings has no right to present the play, and that in doing so he is guilty of piracy.

REFLECTIONS.

Lavinia Shannon has been notably successful at Kansas City as Lady Babbie in The Little Minister. The *Journal* of that city states that Miss Shannon has made another such triumph as when she took the town by storm as Nell Gwynne. The Kansas City *World* declared that Miss Shannon was the hit of the performance. "From her fantastic entrance to her mischievous outwitting of Captain Halliwell and her father," it adds, "she is the very personification of the impulsive, bright and happy creature that Mr. Barrie had in mind when he wrote the book." Miss Shannon will leave Kansas City and join the Albaugh Stock company, at the Lyceum Theatre, Baltimore, opening April 22.

William Sheldon will sail this week to open a London office for F. B. Murtha, of the Garrick Dramatic Exchange for booking American and European artists.

A new pastoral drama, The Volunteer Organist, was produced in Middletown, N. Y., on April 3.

The wedding of Arthur Collins and Jeannette Burford Thorn will take place at the Church of the Transfiguration in this city, April 16.

Leslie Bingham, who was in the original production of More than Queen with Julia Arthur, has not been a member of Blanche Walsh's company at any time this season, but has been playing the leading part, Lucy, in The Dairy Farm, Eastern company, which began an engagement at the Park Theatre, Philadelphia, last night (Monday).

Charles H. Yale has returned to Philadelphia from New Orleans, where he spent two weeks with the Al. H. Wilson and Forever and Ever Devil's Auction companies, each of which played a week at the Crescent Theatre.

Thomas Phillips was obliged to retire from Mrs. Le Moyne's company in Boston, owing to a very severe attack of the grip. He is back in New York.

Oral Humphrey leaves to-day (Tuesday) for Oakland, Cal., the home of his parents, for a three months' stay of rest and recreation.

Emma Willard has succeeded Crissie Carlyle as the Mother Superior in Papa's Wife.

The late H. G. Hyde has been succeeded in the management at Faurot's Opera House, Lima, O., by L. H. Cunningham, who had charge at the theatre during Mr. Hyde's illness.

John Le Hay sailed for England on the *Minnehaha* last Saturday.

Ada Humbert, of the Packard Exchange, has returned to her work after a two weeks' vacation in Troy, N. Y.

Frank Marn, the Irish comedian, is seriously ill at the New York Hospital. A performance for his benefit will be given at Tammany Hall on the night of April 11.

The Girl from Up There company will sail for London on the *Germanic* to-morrow (Wednesday) morning.

Captain Rush, father of Isadore Rush, died of pneumonia yesterday (Monday) morning at the home of the late Roland Reed, in this city.

King Washington had its first production at Meriden, Conn., last evening.

It is said that the Madison Square Theatre will be remodeled during the Summer, a new entrance being built on Twenty-third Street, next to the Fifth Avenue Hotel.

Eugenie Mantelli arrived here from Lisbon on Sunday.

The Belle of New York is to be produced in Budapest May 15, by George McClellan, with a cast including Phyllis Rankin, Frank Lawton, and Richard Carle.

George A. Blumenthal, formerly manager of the Harlem Opera House, and at present acting manager of William A. Brady's Eastern Way Down East, will be interested in the management of six opera organizations the coming Summer. Mr. Blumenthal has closed contracts with four street railway traction companies in New England, whereby he will place opera in their parks the coming Summer. He has also contracted with Sam Shubert for a season of light opera at the Empire Theatre, Albany, and also will be interested in a company that is to be placed in the upper part of this city. The season in Albany will be inaugurated on Tuesday, May 14, and in New York on May 27. The New England companies will open in June.

Hart Conway, director of the School of Acting of the Chicago Musical College, is now giving pupils' matinees every three weeks. On March 23 The Barrister, a three-act comedy by Barnley and Fenn, was produced before a crowded house. On April 13 the three-act comedy, Our Regiment, will be given. Mr. Conway has also in preparation Grundy's Silver Shield.

The Crescent Stock company, at the close of its Charleston, S. C., engagement will return to the Columbia Theatre, Atlanta, Ga., for an indefinite period, opening April 15.

Hobart Chatfield Chatfield Taylor, the Chicago society leader, is studying for the stage, and will make his debut, it is said, in a new play next season.

COMPANIES CLOSING.

A Run on the Bank (Pusey and St. John) McKeesport, Pa., April 6.

Aiden Bass in A Poor Relation, at Middletown, Conn., April 20.

Beach and Bowers' Minstrels, at Escanaba, Mich., April 1.

Marc the magician, at Mt. Carroll, Ill., April 6.

Wilson Theatre Co., at Washington, Pa., May 30.

Devil's Auction, at Williamsport, Pa., April 13.

A Trip to Chinatown (Cole and Johnson), at Philadelphia, May 11.

The Christian (Eastern) on March 30. Lilla Vane, the Gibson sketch, has taken the role in the Western company, succeeding Julia Stuart, resigned.

Daniel Boone, April 20.

Miles & Chase, N. Y., April 27. Manager A. J. Spencer will send the company on four next season and has booked the four complete.

A Morris Chase, at Baraboo, Wis., May 22.

Charles H. Yale's Forever and Ever Devil's Auction company will close its nineteenth consecutive season the latter part of April.

MATTERS OF FACT.

Fannie Denham Rouse, well known for her dialect, character and comedy work in old women parts, is at liberty for next season. She does not intend to act this Summer.

The Clifton with Ben Hendricks as star will close its season May 4, after thirty-seven weeks of uninterrupted success. William Gray, the manager, and J. W. Gillingwater, each of the above company, have bought outright from Messrs. Russell and Somers the new comedy, Hunting for Hawkins, by Guy Stevens, which will produce the coming season, with new scenery and an excellent cast.

W[illegible] Jossey, Arthur V[illegible] Jossey Stock company [illegible] Aerie, No. [illegible] Frank[illegible] unanimous vote Bernard Burgess [illegible] duty of the company [illegible] member, an exceptional [illegible]

Nap Sheville [illegible] will play one-night stands next season.

The success of [illegible] in New England is expected to be duplicated.

Phil Hunt, who has secured Thompson's Purdue for next season, was in town last week contracting for new paper with the Ahrens Lith. Company and arranging for new scenic effects for his attraction, which is now nearly booked solid.

Jane Ebling who has just [illegible] with Lyn Lett Home, is at liberty for next season and may be addressed in care of THE MIRROR. She is a pretty ingenue, with experience in stock work.

S. R. Atwell, manager of the new Auditorium, at Winchester, Va., was in town last week, buying horses as well as booking attractions for next season.

Marion P. Clifton, who as a character actress has but few equals, closed her second season in The Gunner's Mate recently. Her work with that company attracted considerable attention, as did her previous performances with Robert Mantell and Kate Claxton. As Augustus Pitou confines his attention to Chauncey Olcott next season, Miss Clifton is disengaged for good offers.

Maude Sheridan retired from the Baker Stock company, playing the Criterion Theatre, Brooklyn, last Saturday night, and is now at liberty for the Summer and next season.

Charles B. Yale's The Evil Eye, under the management of the author, Sidney R. Ellis, has been doing record business in the West. Their opening in Denver at the Tabor Grand was the largest of the season at that house. The company returns from the coast via the Northern Pacific, closing in June a season of forty-one weeks.

W. H. Myers, manager for Little Irene Myers, spent a few days in New York last week, arranging for next season's tour.

Clara Gistko has just completed versions of Manon Lescaut and Under Two Flags, suitable for road or stock productions.

Stephen B. French, playing Sam Wong with good success in Arizona, will consider offers for Summer engagements after May 18.

Sketches suitable for vaudeville can be leased of Phelps and Shook, the authors, at 155 East Forty-fifth Street.

Jefferson Hall, of the Spooner Dramatic company, though ill with the grip, has continued with the company without losing a performance.

Mabel Blake, who originated last season the part of Parthenia Peckover in Rose Melville's Sis Hopkins, is the Madame Seraphine in Thomas Q. Seabrooke's The Rounders this season.

Edgar Selwyn, whose Tony in Arizona has won for him many flattering encomiums, is open to engagement for next season.

The Eaves Costume Company is now occupying its new building, at 586 Seventh Avenue, where, with its added store-room and enlarged facilities, it will be better able to handle its ever increasing trade.

Izetta Jewel, who is playing Poppaea in Quo Vadis, and who has good stock and repertoire experience, has not signed for next season.

Mrs. Lorene Santley has purchased of Louis Eagen a new play, A Little Messenger Boy, for her two boys, Little Joey, who is making an excellent impression as Little Lord Fauntleroy, and Master Freddie Mansfield, who is winning favorable opinions as Aubs in Whitney and Knowles' Quo Vadis.

Sidney H. Horner, who has been the musical director of the Star Theatre, New York, is disengaged for the Summer and next season.

A partner with cash is wanted by a woman star, who enters vaudeville in a refined comedy sketch. Address Miss Hastings, 109 West Eighty-fourth Street.

E. D. Shaw experienced in routing and booking attractions and for many years a traveling manager and agent, is now at liberty, having just closed with Brune's Theodora company.

T. H. Winnett, of the Knickerbocker Theatre Building, is supplying many stock and repertoire companies with plays. He has just issued a new catalogue.

The Black Opera House, at Springfield, Ohio, will not only undergo a change of management the coming season, but also of name. Charles J. Gross and L. E. McIlhenny, the new managers, have decided to rechristen the house and will call it the Fountain Square Theatre. They will assume control on Sept. 1, 1901, and give notice that all time booked thereafter is canceled, unless contracts are renewed by them.

John D. Cuddihy, manager of the Calumet Theatre, Calumet, Mich., is at the Waldorf, and will be in town the rest of this week. Mr. Cuddihy is here to secure attractions for his house for next season.

Elizabeth Morgan has just closed with the McCloy Stock company, which has been playing a circuit of Pennsylvania towns. Miss Morgan repeated her Castle Square Theatre success with this company. She has not signed for next season.

Bensonhurst, which is a part of the city of New York, offers excellent opportunities for those seeking homes which have all city improvements, and yet be within easy access of the metropolis' busiest thoroughfares. J. H. Pennock, of Eighty-sixth Street and Twenty-second Avenue, Bensonhurst, N. Y., is selling detached houses and lots on easy payments.

William Gray and J. W. Gillingwater are actively engaged in preparing for production the play, Hunting for Hawkins. It is their ambition to make Hawkins a bigger "go" than Ole Olson, which they have successfully managed this season.

The attention of attractions playing West is called to the weeks of May 5 and 12, which are open at Hudson and Judah's Grand Opera House, in Kansas City, Mo.

Mrs. Fred M. Lee, who runs the boarding house at 229 West Thirty-eighth Street, has taken a house at Rye, N. Y., which she will open to guests for the Summer on May 1.

Alfred Hollingsworth, who has received excellent notices for his Ursus in Quo Vadis, will be at liberty after May 4. Heavies and romantic leads are usually played by him.

Madame Menzeli Bartlett's address is wanted by Emma R. Stelner, 114 West Eighty-sixth Street.

Clara Gistko has placed her dramatizations of Under Two Flags, Manon Lescaut, and Vanity Fair in the hands of T. H. Winnett, from whom they may be leased for stock company production.

The Scales of Justice, by John Reinhardt, was produced at the Temple Theatre, Louisville, by the Moffett Eagle Stock week of March 25, and accepting the criticisms of the local press, the play scored an emphatic hit. The author will lease it to stock companies.

Harriette Weems and company in The Violin Maker of Cremona, Proctor's Fifty-eighth Street Theatre, to-day (Tuesday), 4 P.M. * *

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DRAMATIC MIRROR

[ESTABLISHED JAN. 6, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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THE CARNEGIE SUGGESTION.

NEWS came from London last week to the effect that ANDREW CARNEGIE, whose library endowments have given him fame, has a desire to establish what he terms an "international theatre," with companies in New York and London that may alternate in those cities in plays that would follow his idea "to uplift the masses through the stage, centering the playgoers of both nations upon common ideals." That the matter is yet nebulous is shown by the statement of an unnamed friend of Mr. CARNEGIE, who is reported to have said that if he knew how a theatre should be managed as well as he knew how a library should be run he would endow a theatre on the lines suggested without loss of time. Mr. CARNEGIE's plan is said to be to ask a committee of representative critics, actors, actresses, managers and students to decide what an endowed theatre ought to present to the public, and that if the decision of these persons be wise—of course Mr. CARNEGIE being the ultimate judge as to that decision—he will endow the theatre.

This proposition brings up so many questions as to expediency, methods and results that to discuss it thoroughly would require much space. It has been commented on by the press with expressions running from ridicule to belief in its feasibility. It was considered earnestly and intelligently in a letter to the editor of the *Sun*, written by HORACE B. FRY and published on Saturday. Mr. FRY holds that the informing plan of Mr. CARNEGIE in asking critics, actors and others to decide what an endowed theatre should be is not practicable, and that there is reason to expect complications in management that would impair the usefulness of such an institution; that an international theatre would be an anomaly, and that if internationality was expected to be its basic motive the two metropolitan publics involved in the scheme would show their respective nationalities by accepting or condemning plays for reasons that in the past have been but partly formulated. Mr. FRY claims that nationality affects all forms of art, and that adaptation, particularly in the drama, is necessary to get around it; and he holds that if the theatrical commerce between this country and England during the past century and a half has not served to assimilate the publics as to the theatre, it is questionable if an endowed theatre would effect that object. Mr. FRY continues:

> Would it not be wiser to endow one theatre in New York alone of moderate dimensions, to hold, say, 1,600 people? It should be pledged to produce serious plays or high comedies at very low and popular prices, for nine months of the year. The repertoire should be ample for constant changes and the staff of players should be large and of the best talent; adequate to present Shakespeare; and the actors' permanent connection with the theatre could be secured with retiring pensions. While the Théâtre Français may not be the ideal model for a national theatre, it yet has proved in the main, effective in securing a working institution which is the admiration and envy of the artistic world, has attracted to it and enjoyed the labors of the first literary genius of the nation, and has turned out from its school many players who have never had superiors. The French plan dignifies the dramatic art, attracts people of education and family to the boards and expels the unworthy. The head of this theatre is a commissioner who receives his appointment from the Government, and the internal regulations of the theatre depend on the superintendent. The actors are united in a society and the law used to exact twenty years' service, when an adequate retiring pension was allowed. If the associate has served ten years the superintendent proposes to the Government such pension as he deems just. But if the selection of plays for presentation has to be a duty of a jury for decision, eminent actors, with the guidance of an able manager of large experience, would seem to be the best tribunal.

Undoubtedly the difficulty of arriving at an opinion as to just what such a theatre should be might give even so liberal-minded and liberal-handed a man as Mr. CARNEGIE pause. And yet as the unexpected happens, such a committee as he proposes might in its wisdom fix upon a scheme that would appeal to Mr. CARNEGIE, and, what is more important, be practicable. Many will differ from Mr. FRY's assumption that with internationality as the basic idea an aggravation of nationality might result. It is not to be presumed reasonably that in a matter of amusement national pride would assert itself more pronouncedly in a great theatre established on the lines here discussed than it has in the regular theatre as it is now patronized internationally, in cases in which plays as acceptable in New York as in London, and *vice versa*, are produced. As to Mr. FRY's contention that nationality affects art, and that recasting now is often necessary to foreign plays represented in either metropolis, the argument relates to exceptional cases. Adaptation is necessary only in plays whose circumstances are so local as to require a new localization. The theatre publics of New York and London respectively are so receptive that they applaud an imported play of local color if essentially it represents life and conditions intrinsic and common to both countries and varied only by the external features natural to locality. Art is universal, as the true artist also is, and so also it is with most of the plays that such a theatre as that in Mr. CARNEGIE's mind would employ. The classics surely are universal; and there even are ephemeral plays—dramas dealing truthfully with the every-day phases of human nature that are common to all countries—that need no adaptation as between London and New York, and that would appeal to other nations in their own languages. If Mr. Carnegie upon inquiry should determine that an "international theatre" could not meet his idea, however, he might well try the experiment of establishing one theatre in New York and another in London, as the cost of such separate establishments would in any event but little exceed his plan as now outlined, and let the international phase of the enterprise develop as it would naturally in the circumstances, if the project should be successful.

THE MIRROR believes that if an endowed theatre were to be started on right lines, involving the employment of the best actors and the use of the best obtainable plays, it not only would succeed, but its influence would be for the betterment of the general theatre, particularly in this country, where it is in the hands of mere merchants. In an editorial on Mr. FRY's letter the *Sun* declares that the theatre of to-day "is as good as the public taste allows it to be," and the *Sun* argues on these lines against the CARNEGIE idea. The influences that control so much journalistic expression as to the theatre may affect the *Sun's* opinion. It is not necessary to go into an analysis of the drama under the conditions that now control it to show the falsity of the *Sun's* statement. When the Theatrical Syndicate first became powerful, a very few seasons ago, its chief operator produced, one after another, a series of nasty French farces in this city, where they had a certain vogue because of exceptional conditions in the metropolis, and these demoralizing pieces, which represented the managerial merchant's idea of the drama and of "what the people want," were exploited through the country after their terms in New York. Public taste condemned them, and they were represented in many places to great loss. The managers of them were thus rebuked, and have since been more careful. Thus in this respect the theatre was for the time worse than the public wished it to be.

Any theatre project that will set a higher standard than that which rules with the persons that control the theatre in this country must make for the good of the stage and the public. The CARNEGIE idea, if carried out, would set a higher standard and crystallize a public sentiment that eventually would demand that art and not trade shall control in the drama.

A CONVENIENT MEMORY.

Mr. Charles Frohman, about to depart for Europe, has taken occasion to pronounce the theatrical season now drawing to a close "most prosperous," instancing that he himself with fifteen new productions has scored but two failures. Mr. Frohman is apparently blessed with a bad memory for failures. The truth is that this has been one of the most unprosperous theatrical seasons on record, because an unusually large proportion of its new plays have been worthless.

NOTES OF NEW THEATRES.

The Pittenger Grand Opera House, Centralia, Ill., was opened March 26 by Stuart Robson in She Stoops to Conquer.

Work on the grading for the new theatre, Fairmont, W. Va., is progressing rapidly. The stage will be 35 ft. deep, 48 ft. wide; proscenium, 28 ft. wide, 29 ft. high; balcony and gallery, fourteen boxes, three loges. Seating capacity, 1,256. The building will be erected of stone and buff brick, and will be handsome, substantial, and thoroughly modern. Contracts will be let in ten days and the building will be completed by the Fall.

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THE TRAGEDIAN.

From "Now-a-Day Poems," by Philander Chase Johnson.

He's a man of education,
And he views his present station
With disdain;
He recites blank verse most purely,
But he lingers all obscurely,
And a cheap coach takes, demurely,
In a train.

"It fills my soul with grief to note," he murmurs with a sigh,
"The things the public will approve hysterically.
Ah, fame is but a trifle that floats gaudily on high;
A bubble—something puffed up atmospherically.

"Once I had things coming my way,
But a youngster with a sly way
More alert,
A comedian quite humble,
Learned to do a funny stumble
And extravagantly tumble
Without hurt.

"In silent disappointment now I plod my weary way,
And old admirers look upon me quizzically.
I fell down metaphorically, that is plain as day,
And all because I couldn't do it physically."

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

S. B. A., Worcester, Mass.: La Petite Elsie's right name is Elsie Janis Bierbower.

B. T.: Frank Worthing plays the leading male role in The Climbers.

J. R., Pittsburg, Pa.: The Vicar of Wakefield was first produced in America at Burton's Chambers Street Theatre May 6, 1850.

L. H. L., New York city: Alice Nielsen has no sister named Florence. Her sister, Hortense, is not appearing professionally at present.

C. D. C., Somerset, Pa.: Write to vaudeville agents concerning the possibilities of openings in that department of stage work. Send to them all particulars and, if possible, photographs.

G. G., New York: Extra people should apply personally to the managers of companies or to the dramatic agents who make a specialty of that class of engagements.

J. E. O'N., Aurora, Ill.: 1. Nellie McHenry never appeared in Edgewood Folks. 2. Miss McHenry and John Webster appeared in Green Room Fun for the first time in New York at Booth's Theatre, on April 10, 1882.

H., Boston: As Joseph Jefferson owns the version of Rip Van Winkle that he uses, you would have to get his permission to use it for an amateur performance. Yes, an independent version might be made from the original story.

W. J. CREHAN, Allegheny City: It is necessary to secure permission of the author of a novel to dramatize it. There can be but one authorized version. Usually the author and the dramatizer divide the royalties.

J. W. G., Boston: 1. Harold Roorbach, 132 Nassau Street, and Dick and Fitzgerald, 18 Ann Street, New York City, publish books containing instructions for amateurs. 2. There are no fixed rules concerning salaries of specialty performers.

V. R. B., Toronto: Among the Summer Stock companies this year will be the E. F. Albee Stock company, Keith's Theatre, Providence, R. I.; the Manhattan Beach and Elitch's Gardens Stock companies, Denver, Col.; the Boyle Stock company, Grand Opera House, Atlanta, Ga.; the Baldwin-Melville Stock company, Montreal, Can.; the Baker Theatre Stock company, Rochester, N. Y.; the Shubert Stock company, Syracuse, N. Y.; the Snow Stock company, Harmanus Lyceum, Albany, N. Y.; the Gem Theatre Stock company, Peak's Island, Portland, Me., and the Cape Cottage Theatre, Cape Elizabeth, Portland, Me. Their opening dates will be given in the columns of THE MIRROR from time to time. The Castle Square Stock company, Boston; the Thanhouser company, Milwaukee; the Alcazar, and Grand Opera House Stock companies, San Francisco, as well as a number of other stock companies, will continue their seasons through the Summer.

JOHN RATLIN: "1. What figure does it cut in the market value of a play for managerial use if the play is first published in a magazine? 2. What figure does it cut merely that a play has been copyrighted, if never published? 3. If a play should be otherwise considered in the MS. as highly promising, would it, under present practice, be regarded as unavailable because requiring as many as six or seven scenes, one to each act, consequently that many acts, although each is short and full of action?" 1. So few plays are published in magazines that no precedent is in mind as to this question. You never can tell, however, how a manager would regard a play that had thus been published. The publication of a play in a magazine, if the magazine be in the first class, might argue its possession of the "literary quality," which, in spite of the many dramatizations of novels, is quite a different thing from the dramatic quality. 2. If you copyright a play you protect the property right in it, but copyrighting a play has little really to do with its availability, perhaps. 3. Six or seven acts make a long play, no doubt, from a manager's viewpoint, no matter how short the acts may be; and a play of seven acts probably would stand little chance of acceptance, if for no other reason because managers would look upon it as a monstrosity. Managers, as a rule, follow modern precedents in this matter, as they do in all matters. Beyond this, a play of seven acts, no matter how short the acts might be, would leave an evening's entertainment with the curtain down half the time to permit the shifting of scenery, and this, if it were practical, would necessitate the employment of a band of musicians much cleverer than theatre bands usually are to beguile the audience in the intervals; to say nothing of the great cost of seven "sets," and the possibility that the music between acts might become the feature of the evening.

THE PLAYERS' CHRONOLOGY.

April.

7. Death of Margaret Mather, at Charleston, W. Va., 1898.
Sophocles's Antigone revived at Palmo's Opera House, New York, 1845.

8. Drury Lane opened with The Humorous Lieutenant, 1668.
Death of Jerry Bryant in New York city, 1861.
Charlotte Cushman's professional debut at Tremont Theatre, Boston, in The Marriage of Figaro, 1835.

9. Birth at Madrid of Adelini Patti, 1843.
Debut at the Arch Street Theatre, Philadelphia, of Mrs. C. Dibdin Pitt, 1849.
Birth at New York of J. Edwin Greene, the mocking bird imitator, 1834.

10. Birth of Fanny Davenport, in London, 1850.
Death of Dan Bryant, 1875.
Death of John Howard Payne, 1852.
Death at Evansville, Ind., of John T. Raymond, 1887.

11. Burning of Lafayette Theatre, at Laurens Street, West Broadway and Canal Street, 1829.

12. Last appearance of Fanny Barton (Mrs. Abington) at Covent Garden, London, 1799.
Death of Clifton W. Tayleure, in Brooklyn, N. Y., 1891.
American debut, at Irving Place Theatre, New York, of Agnes Sorma, in Nord, 1897.

13. El Capitan produced at Tremont Theatre, Boston, 1896.
Birth of Dollie Eldwell, at Seabrook, N. H., 1843.

THE USHER.

The bill to protect non-copyrighted plays by punishing those that use them without authority has passed the Assembly in the State of Nevada, and very likely it will pass the Senate, too, and become a law. If that happens Nevada will array herself on the side of New York, Louisiana and the other States that already have adopted the same measure.

The Assembly vote was unanimous. The only opposition that has developed is in the columns of the Carson City *News*, which appears to be the best friend that the play pirates have in that region.

The *News* objects to the bill for several reasons. First, because it knows of no Nevada dramatic authors, and therefore the law will "protect outsiders merely against ourselves." Secondly, the United States laws afford ample protection, wherefore Nevada should not be placed to the expense of litigation in the State courts. Again, the bill should be killed because "it is a principle of the copyright law that no man has a right to retain forever exclusive possession of any product of his brain" and a limit is fixed of forty-two years to the privileges of copyright.

●

The position of the Carson City *News* suggests a code of ethics that might have prevailed in the early territorial period. If a man is not a citizen of Nevada it is quite proper that he should be robbed without interference within the boundaries of that State. The property of a Nevadan is sacred and the thief who takes it is subject to punishment, but it is good judgment and good behavior to rob an "outsider"—*i. e.*, a man from any other part of the Union. I do not think the legislators will agree with this curious view of the question.

It is because the United States laws do not protect undedicated manuscript plays that the State law is necessary. To-day the common law of Nevada, as in all the other States, recognizes stageright, or property right, in non-copyrighted plays. Therefore, in seeking to make the law effective by providing a suitable penalty for violators, the friends of the bill in Nevada are aiming to enforce respect both for property and for the law of the commonwealth.

The author or owner of a manuscript play held under the common law, and his heirs, are entitled to perpetual rights therein without the proposed legislation, which adds nothing to the character or duration of ownership. Stageright is an endless right, just as the proprietorship of any personal property is endless. The essence of copyright is publication, and in return for the enjoyment of this privilege the author sacrifices the perpetual but restricted privileges of stageright.

It will be seen that while the Carson City *News* argues in line with the disposition of the piratically inclined, it argues, nevertheless, to no purpose.

●

Oscar Hammerstein is not going to let the Victoria fall into the clutches of the Theatrical Trust, despite reports to the contrary. A story was printed in a morning newspaper last week to the effect that Mr. Hammerstein was about to surrender the theatre to the Trust, giving it the control of the bookings, and stating as the reason for this change that he found it impossible to fill the Victoria's time satisfactorily.

Mr. Hammerstein denied this yarn promptly and emphatically. He said that representatives of the Trust had been after him ever since he built the Victoria, but he purposed to continue to conduct the theatre himself in his own way.

There are now five theatres along Broadway that are not managed or directed by the members of the Trust. Of these three are more or less independent of Trust influence, although they are not openly at war with that edifying institution.

●

The *Evening Post* editorially scores the late playgoer who comes in about the middle of the first act, creates confusion, exasperates neighboring spectators and disturbs the persons on the stage.

"Remonstrance is unavailing with persons so entirely inconsiderate of the convenience of others," says the *Post*, "and it has often been suggested that no late-comers ought to be permitted to take their seats, except in the intervals between the acts. It is doubtful whether any such rule could be enforced, but, at all events, any attempt to discipline the public in this way would be illogical and futile unless the managers could be induced to observe a little regularity in their own arrangements."

In one theatre, at least, the rule suggested is in force, and it works to a charm. The beautiful Pabst Theatre at Milwaukee (one of the best managed playhouses on this Continent) protects the public from the prevalent annoyances of late-comers. No visitor who arrives after the curtain rises is allowed to take his seat until it drops. The result is that the Pabst's patrons, as a rule, arrive in season and the few tardy ones submit with a good grace to a regulation that compels consideration for the comfort of the majority.

●

Charles Frohman, egomaniac, will be charmed if his eye falls upon the following paragraph from a recent number of the London *Entr'acte*:

I am pleased to note that Miss Edna May is to reappear in London shortly. She has been in the ranks of the unemployed a long time.

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According to the Detroit press the theatrical business in that city has been almost unprecedentedly dull during the past six weeks. But two attractions, it is said, have played to profitable receipts during this period.

●

The Sultan of Turkey has prohibited the theatres in Constantinople from performing tragedies because "they agitate and sadden the public mind, which should be calm and cheerful." Accordingly, comedies, farces and burlesques are the only forms of entertainment permitted. There seems to be an analogy between the dramatic opinions of this oriental potentate and those of our own oriental Theatrical Trust.

●

Hillary Bell says: "If Maurice Barrymore had not been confined where he could do no harm, undoubtedly he would have ended the career of that worthy manager whom the *Sun*, which is owned by him body and boots, calls 'the Napoleon of the Drama.'"

Homicidal symptoms having developed in the progress of poor Barrymore's malady, his family and physician were justified in placing him under restraint where they did. His dislike of the Trust and all its works dates back to the time when his mind was sane and his judgment unclouded. It is probably on that account that violent hatred of it forms a feature of his mania.

Last season Barrymore showed no sign of the approach of his present disorder. He performed his professional duties with a higher sense of responsibility than was supposed to be characteristic of his happy-go-lucky, Bohemian nature. He was the first to be letter-perfect in the cast of Becky Sharp; and he took the deepest interest in rehearsals, and was never careless in his acting. Soon after the season's work ended, however, he manifested marked signs of erraticism.

BUFFALO BILL RETURNS.

Buffalo Bill, with his Wild West and Congress of Rough Riders of the World, returned to town last Tuesday, to stay until April 20. As many people as could squeeze into the great big Garden gathered to welcome the return of this popular show. They found all the old features, that never lose interest, and some new ones to boot. The Capture of Tien-Tsin, that closed the performance, was the principal novelty. It was in two scenes. In the first the allied armies gathered before the walled city, which is pictured on canvas at the Madison Avenue end of the Garden. The second scene showed the attack and capture of the city, and enough blank cartridges were fired to make the Garden hazy with smoke. The Indians of the show were rigged out as Chinamen, and very good "Chinks" they made. As a spectacle the Capture of Tien-Tsin does not quite come up to the Battle of San Juan Hill, that was Colonel Cody's feature last season, but it is exciting enough for all that.

A drill by a life saving crew was also new. The handling of the beach gun and breeches buoy were interesting, but the effect of the scene was lost in the lack of realism. A pole was rigged up to represent the mast of a wrecked ship, but there was nothing in the peaceful tanbark to suggest a raging sea. The illusion might be made if the Garden were kept in semi-darkness during the scene and spot lights thrown on the mast and crew.

The old features formed, as always, a capital entertainment. The best was the expert riding of the Sixth U. S. Cavalry veterans, and the reckless, daring horsemanship of the Cossacks. The Arabs were marvelous in their acrobatic feats. Colonel Cody, Johnny Baker and Annie Oakley shot as deftly as of yore. The Deadwood Coach was once more held up by road agents, captured by Indians, and rescued by Colonel Cody and his cowboys. The same cowboys subdued bucking broncbos in masterful style; the Mexicans threw the lariat with beautiful dexterity, and the Indians, in full war regalia, whooped and danced, and fought in mimic battle. In the grand rally of rough riders that opens the entertainment there are three new detachments this year. Some of Col. Baden Powell's cavalrymen from South Africa; some of the Strathcona Horse, all fine, manly looking fellows, and a detail of Boers, who look queer enough to be the real thing.

The Wild West never had a more enthusiastic reception than it received last Tuesday, and it maintained its reputation as one of the best arenic entertainments that ever happened.

LILLIAN GREEN.

Lillian Green, who is pictured on the first page of THE MIRROR this week, has just been compelled to relinquish her role in My Lady at the Victoria owing to trouble with one of her vocal cords and the need of a rest. Miss Green, who is only in her twenties, has had extensive stage experience. Some of the most prominent of her engagements have been with Richard Mansfield, Charles Frohman, E. E. Rice, George W. Lederer and Augustin Daly. Last season she appeared in vaudeville, presenting with William Friend, Mrs. Bruno's Burglar and Next Morning, in which she scored emphatic successes. For the coming season she has been engaged by Henry W. Savage for the leading role in a new musical comedy. Miss Green is a charming actress and singer, and has won success in every role with which she has been intrusted.

THALIA TO BE SOLD.

The Thalia Theatre, in the Bowery, is offered for sale in order that the estate of William Kramer, of which it is a part, may be divided among the heirs. The theatre, now devoted to the Jewish drama, is a paying property, and it is therefore not likely that it will be torn down.

MEMORIAL TO MRS. JOHN DREW.

A window, placed in the Episcopal Church at Larchmont as a memorial to the late Mrs. John Drew, was dedicated on Sunday. Mrs. Drew was a worshiper at the church during her residence at Larchmont.

ACTORS' CHURCH ALLIANCE NEWS.

The twenty-sixth regular meeting of the National Council of the Alliance will be held next Friday afternoon, April 12, at 4 P.M., in the National Conservatory of Dramatic Arts, Berkeley Lyceum.

The fifth service of the Boston Chapter of the Alliance will be held next Sunday evening, April 14, in the Church of the Disciples (Unitarian), West Brookline Street and Warren Avenue, Boston. The sermon will be preached by the pastor, the Rev. Charles Gordon Ames, and the subject will be "Phillips Brooks as a Religious Teacher." All members of the Alliance and of the dramatic profession are cordially invited.

At the meeting of the Executive Committee of the Boston Chapter, held recently in St. Paul's parish rooms, there were present the following members: The Rev. H. M. Torbert, President; Lindsay Morison, the Rev. Herbert S. Johnson, Ernest N. Bagg, Frank D. Frisbie, Mrs. A. P. Spaulding, Mrs. A. K. Robertson, and Miss Anna S. Prout, local Secretary. Mary Shaw, of the Ben Hur company, and Nella Whipple, of the Dorothea Dix House, were specially invited guests. Mary Shaw spoke in behalf of the Dorothea Dix House as a fine home for actors' children, and also pointed out the great need in Boston and elsewhere of good, cheap boarding or club houses for women in the profession, whose salaries are too small to permit them to patronize the first-class hotels. Miss Shaw suggested that the Boston Chapter take charge of the Dorothea Dix House and combine with it the home for adults as outlined. The whole matter was earnestly discussed, and the committee will present its report at the next regular meeting of the Chapter.

A special meeting of the Boston Committee was held on April 1 at the home of the Second Vice President, the Rev. Herbert S. Johnston, to revise the proposed constitution of the local Chapter. President Torbert, Lindsay Morison, Frank D. Frisbie, Mrs. Arthur Cheney, Mrs. A. P. Spaulding, Mrs. A. K. Robertson, and Anna S. Prout, Secretary, were present. The suggested changes were adopted, and it was voted to present them for approval to the National Council at an early date.

Anna S. Prout, Secretary of the Boston Chapter, is the editor of *The Sage Leaf*, a new monthly journal of dramatic criticism and comment which is receiving strong commendation. The first issue was March, 1901.

The Rev. Joshua B. Whaling, directing chaplain in Van Buren, Ark., writes suggesting that all the chaplains in each State form a State Council and meet at least once a year to relate experiences and discuss plans and methods for the extension of the work. The matter is under consideration.

The Rev. Robert H. Colton, rector of Trinity Church, Fort Worth, Tex., has been appointed a chaplain of the Alliance. He is the first clergyman of that city to enter into the work of the cause, and the local newspapers last week devoted considerable space to the appointment and to setting forth the objects of the organization.

As an example of the cordial feeling existing among clergymen toward the Alliance the following letter, received by the secretary from the Rev. William Reese Scott, of Hazelton, Pa., may prove of interest. Mr. Scott writes: "Your invitation to become a chaplain of the Actors' Church Alliance was just received, and I write at once to express my deep sense of gratitude and sincere pleasure at being thus honored. I esteem it a privilege of the highest spiritual value to labor among the men and women of the stage. Probably my deep respect and sympathy for the acting fraternity were ingrafted. At least I am certain that my knowledge of the men and women of the stage was intensified and improved by my association with dear Dr. G. H. Boughton, of the 'Little Church Around the Corner,' as his assistant for many years. Where numerous 'actor' funerals and marriages took place we knew the people of the stage as they are—sterling men and upright women, whose souls are as dear in the sight of the Lord as mine or thine. I accept, therefore, your offer to become a chaplain, and I shall work in all ways to make the members of the 'passing shows' as welcome to St. Peter's Church, Hazelton, as it is possible for a clergyman who claims many of the actor band as his personal friends and has always tried to do some spiritual good to the best of his ability whenever chance or choice cast his lot among them."

FIREBUGS AFTER GILMOUR.

It is understood that the Board of Underwriters at their next meeting will raise the fire insurance rates on property belonging to J. H. Gilmour to a premium somewhat higher than that asked for match factories or the scenery of Zaza. They will take this action because Mr. Gilmour's property seems to have been selected by the American Federation of Firebugs as a school of training for young firebugs or the theatre of experiments in the gentle art of arson. Twice in the past week the barn associated with Mr. Gilmour's pretty suburban residence near Larchmont has been set on fire. On Sunday, March 31, some straw was piled against the side of the barn, and lighted, but the blaze was put out before much damage had been done. On Thursday night Captain Hydnes, of the Larchmont police, saw that the barn was on fire again. The firebugs had tried another method this time. They piled a heap of cotton waste, saturated with kerosene, on the floor of the barn. They they put a match to it and skipped. Captain Hydnes and Mr. Gilmour's coachman extinguished the flames. Now Mr. Gilmour is wondering when the next fire will happen; the Larchmont police are sleuthing the incendiaries in rubber shoes and false whiskers, and the Board of Underwriters is studying Mr. Gilmour's policy.

THE JANAUSCHEK BENEFIT.

Arrangements have been about completed for the benefit to be given Madame Janauschek at Wallack's Theatre, next Friday afternoon. The seat sale has continued large, and there is little doubt but that every seat will be sold.

In addition to the hearty support given the affair by the general public, the profession has generously made donations and paid large premiums for seats. Among those who have contributed in this manner are:

Augustus F. Hartz, $10; Joseph R. Grismer, $10; J. H. W. Williams, $5; E. H. Price, $5; Annie Russell, $25; Jules Murry, $5; Frank McKee, $25; Robert Young, $5; T. B. French, $5; Kirke La Shelle, $25; Mrs. Fiske, $25; Harrison Grey Fiske, $50; J. S. Regan, $1; Nate Salisbury, $25; Ben D. Stevens, $10; Lincoln J. Carter, $3; Henry Miller, $5; Henry A. Lee, $10; William Harris, $50; Denman Thompson, $50; Louis Mann and Clara Lipman, $50; Jacob Litt, $50; David Bispham, $5; Klaw and Erlanger, $50; Joseph Brooks, $10; James A. Herne, $25; Mrs. Beaumont Packard, $5; Frank Keenan, $5; Otis Skinner, $20; Mrs. Fiske $25; James K. Hackett, $5; Louis James, $5; A Poor Relation company, $11; Peter McCourt, $5; Nixon and Zimmerman, $25; Lovers' Lane company, $15; Maxine Elliott and N. C. Goodwin, $25; Joseph Humphreys, $25; Amelia Bingham, $50; Jacob Rubino, $100; St. Clair McKelway, $20; Mrs. John Drew, $10; Otis Skinner company, $16.25; Helena Modjeska, $105; James Kidder company, $16.25; Mann Lipman company, $10.

STOCK FARCE-COMEDY FOR QUEBEC.

A. A. Charlebois, proprietor and manager of the Academy of Music, Quebec, was in town last week and engaged a special company of vaudeville people to put on at his theatre a stock season of farce-comedy, opening April 22. It is intended to conduct the venture much on the lines of Mathews and Bulger's San Francisco engagement of last Summer, and it is confidently expected that this new departure will fill a long felt want in the citadel city. Edwin Varney has been secured as business manager and has gone to Quebec.

PERSONAL.

Photo by Mishkin, L. A., Cal.

NORTHRUP.—H. S. Northrup, of whom the above is a portrait, is now playing James Sinclair, the heavy, in Richard Savage with Henry Miller. Last season Mr. Northrup played the leading juvenile parts with E. H. Sothern. He has just closed for next season and the season following as leading man with Mary Mannering.

GALLAND.—Bertha Galland will star next season in a dramatization of Maurice Hewlett's "The Forest Lovers." Henry B. Stanford, of Sir Henry Irving's company, will be Miss Galland's leading man.

FAVERSHAM.—William Faversham's stellar debut next season will be made in Captain Marshall's comedy, The Second in Command.

NETHERSOLE.—Olga Nethersole, who recently underwent an operation in London, is reported to be recovering raptdly.

SOTHERN.—E. H. Sothern will open his next season at the Garden Theatre on Sept. 9 in a new play by Justin Huntley McCarthy, Jr. During the engagement Mr. Sothern also will revive Hamlet and produce a play by Lawrence Irving.

BERNHARDT—COQUELIN.—Sarah Bernhardt and M. Coquelin and their company visited Niagara Falls last Tuesday. Madame Bernhardt gave a breakfast to her associates at the Prospect House that cost $500.

NORDICA.—Lillian Nordica, by finding a long lost brother at Altoona, Pa., last week, will inherit half of a fortune estimated at $200,000, willed by her mother to her two children. The brother's name is H. B. Ehler and settlement of the fortune depended upon a discovery of his whereabouts.

SEMBRICH.—Marcella Sembrich sailed for Europe last Tuesday and will go to her home in Dresden for a rest. She intends to return to America next season.

MARLOWE.—Julia Marlowe will spend the Summer in Germany, returning in September to open her next season at the Criterion with When Knighthood was in Flower. After a brief tour she will reappear at the Criterion in a new play.

KAHN.—Florence Kahn, who distinguished herself in the course of literary plays at the Carnegie Lyceum last year, and who is at present a member of Richard Mansfield's company, has been engaged by R. L. Giffen to play leading roles with James K. Hackett next season.

HOLLAND.—It is said that E. M. Holland will be seen next season in the title-role of a dramatization of "Eben Holden."

ASHLEY.—Minnie Ashley has leased a cottage at Great Neck, L. I., for the Summer.

LOFTUS.—Cecilia Loftus has been chosen as E. H. Sothern's leading woman for next season, as successor to Virginia Harned, who begins a starring tour of her own.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) are visiting Mr. and Mrs. Alfred Dupont at Wilmington, Del. Miss Mannering goes to Philadelphia each evening to appear in Janice Meredith, returning to Wilmington after the performance. Mr. Hackett's health is said to be improving.

GEORGE.—Marie George was knocked down by a runaway cab horse in London last Friday. Her skirt caught in the cab's step, and only the prompt action of a man in stopping the animal saved Miss George from serious injury.

WINTER.—William Winter delivered an address on Tennyson at the Staten Island Academy, St. George, last Saturday.

BERNHARDT—COQUELIN.—Sarah Bernhardt and M. Coquelin were guests at a tea given by Elsie De Wolfe at her residence in this City, Sunday afternoon.

ARONSON.—Manager Rudolph Aronson has been so much debilitated by his recent illness that an ocean voyage became necessary. He will make a round trip on the *Rotterdam*, which sailed for Europe last Saturday.

THE STROLLERS MOVE.

The Strollers' Club after [illegible] its old quarters at 1428 Broadway [illegible] moved into the house at Madison Square [illegible] Twenty-seventh Street that was [illegible] by the New York Yacht [illegible] far larger than [illegible] conveniently [illegible] ways to [illegible]

NEW YORK AMUSEMENTS.

Borough.

1421 St.), Ellie

250th St.), Sam T.

200-214 West 125th St.),
Virginia Harned in Hamlet—

ON'S (200-214 West 125th St.),

St., n. Lexington Ave.). Continuous Vaudeville—2.00 to 10.45 p. m.

MUSIC HALL (Broadway and 66th St.),

Eighth Ave. and 59th St.), now building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Continuous Vaudeville—2.00 to

CARNEGIE HALL (Seventh Ave. and 57th St.),

COLONIAL (2364 Broadway and 164-170 West 67th St.). Now building.

NEW YORK (Broadway and 45th St.). The Giddy Throng. 26th Week—125 to 132 Times.

CRITERION (Broadway and 44th St.). Julia Marlowe in When Knighthood Was in Flower—13th Week—87 to 95 Times.

BERKELEY LYCEUM (27 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). My Lady—9th Week—82 to 89 Times.

REPUBLIC (207-211 West 42d St., adjoining The Victoria). Viola Allen in In the Palace of the King—15th Week. 115 to 122 Times.

AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in East Lynne.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in A Contented Woman.

BROADWAY (Broadway and 41st St.). The Price of Peace. 4th Week—21 to 28 Times.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.). William Faversham in Brother Officers—Revival—2d Week—9 to 16 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Sarah Bernhardt and M. Coquelin in L'Aiglon.

CASINO (Broadway and 39th St.). Florodora—22d Week—164 to 171 Times.

KNICKERBOCKER (Broadway and 38th St.). The Casino Girl—Revival—1st Week—1 to 8 Times.

HERALD SQUARE (Broadway and 35th St.). Closed Sat. Eve., March 30.

GARRICK (35th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—10th Week—75 to 82 Times.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.

SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat. Eve., March 23.

MANHATTAN (1285-1287 Broadway). Lovers' Lane—10th Week—72 to 79 Times.

THIRD AVENUE (Third Ave. and 31st St.). Humpty Dumpty.

BIJOU (1239 Broadway) Amelia Bingham in The Climbers—13th Week—98 to 105 Times.

WALLACK'S (Broadway and 30th St.). Are You a Mason?—2d Week—9 to 16 Times.

DALY'S (Broadway and 30th St.). James T. Powers in San Toy—65 plus Revival 6th Week—40 to 47 Times.

WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—32d Week—247 to 254 Times—17th Week—Travesty on A Royal Family—126 to 133 Times—3d Week—Burlesque on Captain Jinks—13 to 20 Times.

COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12.30 to 10.45 p. m. Also Madame Butterfly—8th Week—85 to 96 Times.

GARDEN (Madison Ave. and 27th St.). Under Two Flags—10th Week—73 to 80 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.). Buffalo Bill's Wild West—Beginning Tues. Eve., April 2—2d Week—10 to 21 Times.

MINER'S (312-314 Eighth Ave.). The Utopians.

MADISON SQUARE (24th St., nr. Broadway). William Collier in On the Quiet—9th Week—68 to 75 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). The Shades of Night—4th Week—25 to 32 Times—Also On and Off Revival—2d Week—9 to 16 Times.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12.30 to 10.45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d. St.). Frank Daniels in The Ameer.

IRVING PLACE (Southwest cor. 15th st.). German Tragedy, Comedy and Opera.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Chauncey Olcott in Mavourneen Revival—1st Week—1 to 8 Times.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12.00 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.). Uncle Tom's Cabin—6th Week—41 to 49 Times.

TONY PASTOR'S (143-147 14th St.). Continuous Vaudeville—12.30 to 11.00 p. m.

DEWEY (126-132 East 14th St.). Irwin Brothers' Burlesquers.

STAR (Broadway and 13th St.). On the Stroke of Twelve.

GERMANIA (147 East 8th St.). Closed Sat. Eve., April 6.

LONDON (235-237 Bowery). The Royal Burlesquers.

PEOPLE'S (190-203 Bowery). The Hebrew Drama.

MINER'S (263-267 Bowery). Wine, Women and Song.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery) The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Josef Hofmann Piano Recital, Mon. Aft., April 15.

PARK (383 Fulton St.). E. S. Spooner Stock in The Butterflies—9th Week of Season.

HYDE AND BEHMAN'S (350-352 Adams St.). Vaudeville every afternoon and evening.

NOVELTY (Driggs Ave. and South 4th St.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Elm Pla., nr. Fulton St.). The Little Minister.

PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in A Midnight Bell.

UNIQUE (194-196 Grand St.). Frank B. Carr's Indian Maidens.

LYCEUM (Montrose Ave. and Leonard St.). Under the Lash.

CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in Friends—16th Week of Season.

AMPHION (437-441 Bedford Ave.). Adolf Philipp in Der Millionen Schwab—104 plus 1 to 7 Times.

STAR (291-297 Jay St., nr. Fulton St.). The Trocadero Burlesquers.

EMPIRE (103-105 South 6th St.). Permanently closed Sat. Eve., March 16.

COLUMBIA (Washington, Tillary and Adams Sts.). To Have and to Hold—40 plus 1 to 8 Times.

GAYETY (Broadway and Middleton St.). Human Spiders.

PIJOU (Smith and Livingston Sts.). On the Suwanee River.

MONTAUK (585-587 Fulton St.). William H. Crane as David Harum—1st Week.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville every afternoon and Evening. McDoodle's Flats.

ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Vaudeville every afternoon and evening.

FOLLY (Graham Ave. and Debevoise St.). Now being completed.

AT THE THEATRES.

Irving Place—Repertoire.

Director Heinrich Conried's stock company at the Irving Place Theatre repeated last week the two divisions of the first part of Faust, the new farce-comedy, Women of To-day, and on Wednesday evening revived Schiller's five-act tragedy, Kabale und Liebe (Intrigue and Love). Wednesday was "benefit night" of Adolf Zimmermann. The audience was composed largely of his particular admirers, and his impersonation of the young hero, Ferdinand, was therefore enthusiastically applauded. Mr. Zimmermann's portrayal was indeed praiseworthy, but he has been seen many times this season to far better advantage than upon this occasion. Considerable interest was manifested in the appearance of Ines Ziegler, who in the role of Luise made her public debut. Her performance was very creditable, and she evidenced the possession of strong dramatic talents, although at times she was overemotional and somewhat crude. Max Hanseler gave an admirable impersonation of Miller, the father of Luise, and the other roles were in capable hands.

On Saturday night Mary Eschhuat was the beneficiary, and Schonthan and Kadelburg's comedy, Die Bernheute Frau, was the bill. Although the play is familiar to patrons of the local German theatre it had never before been presented in such admirable fashion. Miss Eschhuat herself—always artistic and attractive—played Herma with a charming vivacity that delighted the audience. Max Hanseler was an excellent Baron Romer-Saarburg, Jacques Horwitz gave a splendid impersonation of Palmay, and Otto Ottbert was a capital Ulrich. Hedwig Lange was a very pleasing Ottilie, and Meta Bunger acted Paula Hartwig with an earnestness that is always noticeable in her work. The minor parts were all well played. Last evening Die Bernheute Frau was repeated in place of The Battle of Droeschweiler—the production of which is postponed. On Thursday night Das Kaninchen will be produced, on Friday Minna von Barnhelm, and on Saturday Der Prodepfell.

American—East Lynne.

About as big a Monday night audience as the American Theatre has held this season gathered last evening to see the performance of East Lynne by the Greenwall Stock company. A good rendering of the old play was given, though some of the cast were not always familiar in their lines. Jane Kennark acted the dual role of Lady Isabel and Madame Vine competently, denoting well the various emotions of the two characters. Her gowns were, as always, models of style and good taste. Georgia Welles was very sweet and sympathetic as Barbara. Julia Blanc did amusing character work as Miss Carlyle, and Anna Buckley made an attractive maid.

The Sir Francis Levison of Hardee Kirkland was properly polished and despicable. Menifee Johnstone was an earnest, manly Archibald Carlyle. Herman A. Sheldon scored as Mr. Dill, and Frank Lindon as Lord Mt. Severn, and Emile Collins as Richard Hare gave fair portrayals.

Next week, A Flag of Truce.

Murray Hill—A Contented Woman.

The Henry V. Donnelly Stock company at the Murray Hill Theatre is to be seen to good advantage this week in Charles Hoyt's comedy, A Contented Woman. The roles are all in good hands, the play is mounted attractively, and the performance last evening was as smooth and well balanced as need be.

William Branwell found in Benton Holmes a character that is admirably suited to his personality and talents. His impersonation was natural and vigorous. Walter Allen as Cutting Hintz played with his usual effervescent drollery, and Thomas L. Coleman was a capital Brighton Betts. Henry V. Donnelly, whose appearances are rare, played Uncle Todie in delightful fashion, and William L. Curtin made good use of the opportunity for character work offered him in the role of Phil Boyles.

Dorothy Donnelly as Grace Holmes gave the sympathetic, graceful and womanly portrayal that was to be expected of her. Mattie Keen as Aunt Jim acted with splendid spirit and force, and her impersonation won much well deserved applause. Laura Hope Crews was a vivacious and pleasing Calliope Ayres. Rose Stuart acted Mrs. Ebbsmith with her usual charm, and the other female roles were very satisfactorily played by Virginia Russell, Frances Starr, Susette Jackson, Helen Harrington and Helga Howard. Next week, Elita Proctor Otis, supported by the stock company, in Oliver Twist.

Star—On the Stroke of Twelve.

On the Stroke of Twelve returned to the Star Theatre last evening and was enjoyed as upon former occasions by a large audience.

The cast is much the same as hitherto. Alex. Carr enacted in a humorous fashion the role of Moses Levi; H. L. Solter, as Jack Rutledge, was sufficiently heroic, while Will D. Ingram, as James Horton, brought forth the desired hisses from the gallery. Ina Clougham was capital as Doris, and Lee Beggs assumed the two characters of Vandyke and Henry Rutledge satisfactorily. The other parts were played in a competent though conventional manner. The scenery was adequate.

Next week, Thomas E. Shea in The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde.

Third Avenue—Humpty Dumpty.

Dickson and Mustard's Humpty Dumpty company, long popular in the provinces, began a week's engagement at the Third Avenue Theatre last evening. The regular patrons of the playhouse, who are usually treated to sensational melodramas by Manager Sheldon, turned out in force to see the lighter performance, and upon no occasion this season has the audience been larger or more enthusiastic in its plaudits than it was last night.

The merry old pantomime has, in its long career, experienced many changes, but Dickson and Mustard have succeeded in retaining the old flavor of the piece. In bringing it "up to date" they have not permitted present day vulgarity to creep in. The specialties and many of the jests are new, the bright colored scenery and costumes are new, but Humpty Dumpty and Harlequin and Columbine and Pantaloon are the same joyous folk as of old, and they tickled the spectators as much as ever they did.

George H. Adams, the well-known clown, played the title-role with great gusto and with all the traditional and always delightful trickery. W. H. Bartholomew presented admirably the familiar figure of Old One Two, afterward Pantaloon, and J. C. Anderson was a lusty Tommy Tucker, who became a graceful Harlequin. Lily Adams played Columbine very sweetly and attractively, Marguerite Williams was a brilliant Placida, and Tonina Adams looked handsome and acted well as the Prince of Darkness. The various and many sprites, demons and nursery rhyme folk were every bit as amusing as ever they were, and the dances and groupings that they executed were as inspiring as might be. Among the specialty performers who made hits were W. T. Bryan and John McDonald, acrobats; Zeda, "the Dragon;" the Brothers Lygio, gymnasts, and George H. Fielding, juggler. Next week, The Denver Express.

At Other Playhouses.

ACADEMY OF MUSIC.—The prosperity of Uncle Tom's Cabin continues.

BIJOU.—The Climbers is still playing to crowded and delighted houses.

BROADWAY.—The Price of Peace is very much of a success. The last act was changed last week so that Minnie Seligman and Mabel Taliaferro, as the Baroness Manola Blanco and Mary Vine, are now rescued from the sinking yacht by the crew of a lifeboat.

CASINO.—Florodora keeps on its tuneful way.

CRITERION.—Julia Marlowe wore a new set of costumes in When Knighthood Was in Flower last evening.

DALY'S.—There was special interest in last night's performance of San Toy, as Minnie Ashley, who had been away from the company for some weeks, owing to the injury to her eyes, resumed the role of Dudley, having completely recovered her sight. Her delightful performance made the same big hit as before.

EMPIRE.—Brother Officers will be followed by Diplomacy next week.

GARDEN.—Under Two Flags continues its run.

GARRICK.—Captain Jinks of the Horse Marines, with Ethel Barrymore, remains the bill.

GRAND OPERA HOUSE.—Frank Daniels in The Ameer opened for a week last evening.

HERALD SQUARE.—The Prima Donna, that was to have opened last evening, has been postponed again, the reason given being the illness of Mabelle Gilman, who is said to have pneumonia.

LYCEUM.—This is the last week of On and Off and The Shades of Night, and will probably end the season at this theatre.

MADISON SQUARE.—Large crowds enjoy William Collier in On the Quiet.

MANHATTAN.—Lovers' Lane will continue until April 27. Souvenirs of the seventy-fifth performance will be given this (Tuesday) evening.

METROPOLIS.—Effie Ellsler appears in Barbara Frietchie.

METROPOLITAN OPERA HOUSE.—Sarah Bernhardt and M. Coquelin opened a week's engagement in L'Aiglon last evening to a large audience. Madame Bernhardt's splendid portrayal of the Eaglet again aroused enthusiasm. The large stage of the Metropolitan permitted a more elaborate mounting of the play than did that of the Garden.

REPUBLIC.—Viola Allen will be seen in In the Palace of the King until April 27.

VICTORIA.—My Lady is popular. Manager Hammerstein has discontinued his Sunday matinee concerts at the request of the congregations of the churches nearby.

WALLACK'S.—Are You a Mason? is going well.

KNICKERBOCKER.—The Casino Girl, after a run in London, returned to town last evening with a number of new principals in the cast. Ella Snyder followed Mabelle Gilman in the title part, and James E. Sullivan followed Sam Bernard as the Sultan. Both scored decidedly. Katie Seymour, Harry Fairleigh, and Emile Hervé made their first American appearances in other roles. Albert Hart and Sam Collins had the characters in which they were seen at the Casino. The chorus was rich in pulchritude, and the Four International Dancers and a Pony octette brought from England, were well received.

CRANE HASN'T CANCER.

A story was published last week to the effect that William H. Crane was suffering from cancer of the tongue. Mr. Crane nipped the yarn in the bud by giving out a certificate from Dr. F. W. Chapin, of Springfield, Mass., who stated that he had examined Mr. Crane and found no evidence of cancer in his tongue, mouth or throat. The story is said to have been founded upon a canker sore on the tongue, which annoyed Mr. Crane recently.

HENRY M. BENNETT VERY ILL.

Henry M. Bennett, the partner of R. M. Gulick, is very ill at the Victoria Hotel, Pittsburg, with blood poisoning.

LETTERS TO THE EDITOR.

"The Origin of Faust."

NEW YORK, April 4, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Mr. Parkes, in his article entitled "The Origin of Faust," published in THE MIRROR, says: "Critics, like doctors, often disagree, but in doing so they must not distort facts." Afterward he states: "Many opera *habitues* will remember the exceptional cast of Faust when first presented at the Academy of Music under the direction of Max Strakosch. All the principals were young and remarkably gifted for their respective characters. The Marguerite of Christine Nilsson came near to being vocal and physical perfection. Campanini was an ardent hero; Ana Louise Cary, of splendid presence and sweet voice, was the Siebel; Del Puente, dashing and magnetic, was the Valentine, and an Italian basso, the finest in the world, whose name I cannot recall, was the Mephistopheles. This great ensemble has never been equaled on the lyric stage."

Gounod's Faust was given for the first time in this country on Wednesday, Nov. 25, 1863, at the New York Academy of Music, under the direction of Max Maretzek, with the following cast:

Marguerite, Clara Louise Kellogg; Siebel, Henrietta Sulzer; Faust, Francisco Mazzolein; Valentine, G. Ippolito; Mephistopheles, Annibal Biachi; Martha, Fanny Stockton; Wagner, D. Coletti.

This was a splendid combination, and by many might have been preferred to the cast referred to by your contributor.

As to facts, Max Strakosch offered Faust for the first time at the Academy on Wednesday, Nov. 1, 1871, eight years later than the initial performance under Maretzek. This was the distribution of characters: Marguerite, Christine Nilsson; Siebel, Anna Louise Cary; Faust, Victor Capoul; Valentine, M. Barre; Martha, Miss Cooney; Wagner, D. Coletti; Mephistopheles, M. Jamet, who may or may not have been the finest basso in the world, but who was a Frenchman, not an Italian.

Campanini first appeared at the Academy on Wednesday, Oct. 1, 1873.

Very truly yours,
FREDERICK INTROPIDI.

Mr. Hackett's Representative.

PHILADELPHIA, April 4, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Will you be kind enough to correct, through the columns of your paper, the statement which has been given such broad publicity, that I am to be under the management of R. L. Giffen next year? I shall be my own manager. I have engaged Mr. Giffen as my business representative solely. My tour and all my affairs will be entirely under my own control. I consider Mr. Giffen one of the cleverest young business men in our profession, and I am very glad to have secured him as my representative.

Most sincerely, JAMES K. HACKETT.

OBITUARY.

Mrs. Leonard Outram, professionally known as Anita Ripley, died at Albany, N. Y., March 30, after having undergone a surgical operation at the Albany Hospital. Her maiden name was Emma Ripley Paul. She was born in Albany in December, 1869, and married Mr. Outram Oct. 2, 1900, in Boston. Her professional engagements had been with Ward and Vokes, Gus Hill's companies, and this season with her husband, in the support of E. H. Sothern and Virginia Harned in Hamlet. On the occasion of the burning of the Grand Opera House, Cincinnati, last Winter, Mrs. Outram stood by the side of Mr. and Mrs. Sothern, in the heart of danger, and assisted the audience to escape over the footlights. She continued with the company until six weeks ago, when her illness, that she had borne with extraordinary grit, compelled her retirement. She was loved by all who knew her for her brightness and sweetness of disposition. Her remains were interred in her family's plot in the Albany Rural Cemetery.

John B. Kearney, known to the stage as Harry Budworth, who, with his wife, presented the sketch A Royal Visitor, died in New York city on April 2 of hemorrhage of the lungs. He was in his forty-seventh year. He had just returned from a week's tour of one-night stands, during which he had headed a White Rat vaudeville show with marked success. The idea was his own and he had but just demonstrated the feasibility of it when he was taken ill. Mrs. Budworth will receive from the White Rats $1,000, for which amount all members in good standing are insured.

Jacob Richman, father of Charles Richman, died at his home in Chicago April 4. As Charles Richman was out of the bill at the Empire Theatre he was able to be at his father's death bed and at the funeral April 6, a tribute which a stress of work prevented him from paying to his sister not long ago.

Mrs. Harriet Vincent, mother of the late James Vincent and grandmother of Lottie Vincent Gardiner, died at her home, 364 West 119th Street, New York city, April 1, after a long illness. She was eighty-two years old.

Sir John Stainer died in London, England, April 1, aged sixty-one years. He was famous as an organist and a composer. Among his compositions were an oratorio "Gideon," and a cantata, "The Daughter of Jairus."

Louis Walther died at Buffalo, N. Y., March 27. He was the husband of Laura Chiren, and retired from the stage some time ago, spending his last years in teaching elocution.

David Trunx, father of Sarah Trunx, died in Chicago March 30.

John Beers, formerly of the acrobatic team of Gruet, Beers and Gruet, died recently in Paris, France.

ENGAGEMENTS.

Allee E. Jones and Frankie Partridge, with the Gorman and Ford Stock company.

Robert Irving, Frank J. Gorman, and Harry Tansey, for the Spring tour of Frazer's The Little Minister, opening at Worcester, Mass., April 8.

Campbell Gollan, re-engaged to play the Marquis de Chateauroy in Under Two Flags during the Western tour this Summer and for next season.

Harry and Kate Jackson, with Arthur Sidman in York State Folks.

Ola Humphrey, as leading support to Eddie Foy in his sketch, The Man Behind the Gun.

GOSSIP OF THE TOWN.

Maude Odell, whose portrait appears above, has made a series of notable successes this season, first with the Imperial Stock company, St. Louis, and then with the Baldwin-Melville Stock company at the Grand Opera House, New Orleans, not to mention a special week with the Dearborn Theatre Stock company, Chicago, where she was seen as Antoinette de Mauban in The Prisoner of Zenda, the role that she played when James K. Hackett was first seen as Rudolf Rassendyll at the New York Lyceum. Her earlier work in representative companies, and especially during a long term with the stock organization of the Castle Square Theatre, Boston, is too well know to necessitate itemizing, but it is in point that her present season with the Baldwin-Melville company has been so successful that she will go with the company for their Montreal engagement. Subsequently, Miss Odell will sail for Europe to rest in the Summer months, having worked steadily in Summer as well as in Winter for four years.

Suits for salaries brought by Alice Delamour and Ella Devine, members of the Vienna Life company, against the Operetta Company, that financed the production, were tried in the Tenth Municipal Court last Tuesday, and decided in favor of the plaintiffs. An appeal will be taken.

The students of the Stanhope-Wheatcroft Dramatic School will appear in their third and last matinee performance of the season at the Madison Square Theatre on the afternoon of Thursday, April 18. Five one-act plays will be presented, including Squire Wiggin's Dream, by George Backus; A Dramatic Impression, by Charles Barnard, and Secrets, by George Backus and R. F. Colton.

A cab, in which Ethel and John Barrymore were returning from a visit to their father, Maurice Barrymore, at Bellevue Hospital, April 1, was run into by a truck, and the cab driver was thrown from his seat. The Barrymores were not injured.

Etta Kellogg Williams, of When We Were Twenty-One, brought suit at Poughkeepsie, N. Y., last week, against the New York Central and Hudson River Railroad Company, asking $10,000 damages for injuries alleged to have been sustained at Gloversville, N. Y., in October, 1900, by the starting of one of the company's trains as she was alighting from it.

After filling a two weeks' engagement at Newark, N. J., Oliver Byron has gone to his Summer home at Long Branch for the season. He has built during the Winter at North Long Branch a handsome villa of Spanish architecture and called it "Belaria." Mr. and Mrs. Byron will not act again till November next. Hattie Russell, Mrs. Byron's sister, will spend the Summer at Villa Byron.

E. L. Johnson, formerly manager of the Globe Theatre, at Elmira, for the past three seasons, has been transferred from the advance of Harry Martell's South Before the War to a like position with The Volunteer Organist.

James Young's impersonation of Lorenzo in The Merchant of Venice, with Sir Henry Irving, has won especially high praise from the English dramatic critics.

The librarian of the Edwin Forrest Home, Charles J. Fyffe, has sent to Sarah Bernhardt and Constant Coquelin two fine photographs of the interior of the old mansion at Springbrook and a reproduction of one of the best portraits of Edwin Forrest.

Joseph Weaver has been engaged by Richard Mansfield to play an important role in the production of Monsieur Beaucaire next season.

William Collier gave a special matinee of On the Quiet at the Madison Square last Friday.

Maclyn Arbuckle will not be under the management of Joseph Brooks next season. Mr. Brooks wants to star Mr. Arbuckle, but says he can't find a play suited to him.

Nettie De Coursey, the Lunch Counter Girl with A Hole in the Ground, closed with that company March 30, after a season of twenty-eight weeks, and has gone to New Orleans, her home, for a short vacation, after which she will come to New York to rehearse with a comic opera company that she is to head this Summer.

Harry Davis has become sole owner of the Pittsburg Grand Opera House. Frederick M. McCloy, late partner of Mr. Davis, will direct entertainments for the Hotel Schenley Vaudeville Club.

J. Sydney Macy has been engaged for the Spring season by James K. Waite, as stage director of his company.

Vincent Sternroyd, of the E. H. Sothern company, has engaged passage for England on the *Bohemian*, sailing June 25. He will spend the Summer abroad.

The Lyman Brothers will open a Summer tour May 27, presenting their new rural comedy, Si Slocum.

Married.

BLIFT—JUDIC.—William Manning Blift and Mignon Judic, in Chicago, Ill., March 31.

WITTER—GIRARD.—Francis C. Witter and Bettina Girard, in Chicago, Ill., on March 21.

Died.

BEERS.—John Beers, in Paris, France.

BUDWORTH.—Harry Budworth, in New York city, on April 1.

CARTE.—Richard D'Oyly Carte (Doyle McCarthy), in London, England, April 3, of heart disease, aged 56 years.

OUTRAM.—Mrs. Leonard Outram (Anita Ripley), at Albany, N. Y., March 30, aged 32 years.

RICHMAN.—Jacob Richman, in Chicago, Ill., April 4.

STAINER.—Sir John Stainer, in London, England, April 1, aged 61 years.

TRUAX.—David Truax, in Chicago, March 30.

VINCENT.—Mrs. Harriet Vincent, at New York city, April 1, aged 82 years.

WALTHER.—Louis Walther, at Buffalo, N. Y., March 23.

THE STOCK COMPANIES.

Photo by Flatkin, Worcester.

Franklin Ritchie is pictured above in the character of Captain Harry Ford in The New South. Mr. Ritchie is accounted one of the most promising of young leading men, a reputation that he has earned by many admirable portrayals. Last Summer, as leading man of the Castle Square Stock company, Boston, he won warm praise from the critics and great personal popularity. In the Autumn Mr. Ritchie assumed with success a prominent role in Jacob Litt's production of Caleb West. After this he was engaged as leading man of the McCloy Stock company, managed by Frederick McCloy, of the Grand Opera House, Pittsburg, in which position he has made a decided hit. Last week he did conspicuously good work as Doubledot in The Lottery of Love. His season with the McCloy company will close next Saturday, when he will return to New York for a short rest before appearing in a Spring production here.

* * *

The Valentine Stock company, headed by Kate Blanché, closed a very successful four weeks' engagement at the Grand Opera House, Ottawa, Ont., April 6. The play for the first half of the week was The Devil's Mine, in which Miss Blanché gave a remarkable characterization of Jenny Williams. N. Leonard was a capital "coon," and Henry Chesterfield an excellent Old Williams. The others in the cast, who were very good, included Benjamin Horning, Walter B. Woodall and Beulah Watson. The company will play next at Quebec and will then open a Spring and Summer season at Syracuse, N. Y. Miss Blanché has conducted a very successful season in Canada.

* * *

Mary Taylor, of the Toronto Valentine company, joined the Valentine Stock company last week.

* * *

At the Alcazar Theatre, San Francisco, week of March 25, the stock company presented Too Much Johnson. George P. Webster as Johnson scored a hit. Joseph Kilgour was seen to advantage as Billings. Edwin T. Emery made a pleasing Mackintosh. Frank Bacon as Faddish was good. Lila Convere was a charming Mrs. Billings. Agnes Rankin as Leonore, Margaret Marshall as Mrs. Batterson, and Charles Smiley and Harry Heckman were also satisfactory. Tennessee's Pardner followed.

* * *

The Baker Stock company at the Criterion Theatre, Brooklyn, gave an adequate production of The Masked Ball last week. The company, as a whole, did capable work. The most praise is due to Mrs. Baker as Susanne, and Edward M. Ellis as Joseph Pouland. Others in the cast were Alphonz Ethier, Charles Hanford, Harry J. Thomas, Thomas Meek, Ida A. Thomas, Adele Durand and Maude Sheridan. The scenery was pretty and tasteful. A new drop curtain, painted by A. W. Chabould, attracted much favorable notice. It is called "Love's Messenger." This week, Friends.

Gladys Yolande and Duchess Bijou have been engaged for the Corse Payton Stock company's production of A Midnight Bell.

* * *

By request Manager Boyle, of the Grand Opera House, Nashville, Tenn., repeated Pink Dominoes during week April 1-6 to phenomenal returns. Many of the favorites of the stock company were seen in the same parts they played in the former production and scored great successes. This was especially noticeable with Morris McHugh as Jenkins, and William Stuart as Henry. William G. Beckwith as Sir Percy and J. H. Hollingshead as Graythorne were prominent in the fun-making. J. K. Applebee was a good Brisket, and Thomas Sterrett was amusing as the waiter. Ethel Barrington as Sophie, and Anna Hollinger as Lady Maggie were at home in high comedy roles. Nancy Rice gave a breezy performance of Rebecca, and Emma Butler made a charming Mrs. Tubbs. A Temperance Town is the current bill.

* * *

The Baldwin-Melville Stock company, New Orleans, La., made a new departure last week at the Grand Opera House in that city by presenting The Black O'rook to continued big business. The play was put on in an elaborate manner, and the tableaux were effective.

* * *

The Thanhouser Stock company, Milwaukee, will shortly present for the first time Charles Henry Meltzer's dramatization of Manon Lescaut. The play will be mounted with unusual care, and Mr. Meltzer will personally supervise the rehearsals.

Robert T. Haines has been engaged as leading man of the Thanhouser company, Milwaukee, for the Summer.

* * *

Lavinia Shannon has been engaged as the leading woman of the Lyceum Theatre Stock company, Baltimore. Others engaged by Manager John W. Albaugh, Jr., are John Flood, Charles B. Welles, Giles Shine, Guy Bates Post, and Beth Franklyn. The season of four weeks will begin April 22, with Sowing the Wind.

* * *

Vera Irving has signed for characters and heavies with the Robinson Stock company, Cincinnati. John Hepworth has been engaged for juveniles with the same company.

* * *

Margaret May will have a leading role in the production of Edward McWade's play, Winchester, by the Greenwall Stock company at the American Theatre, April 22.

* * *

Ethel Knight Mollison and Bratton Kennedy were engaged last week by R. L. Giffen for his new stock company at Richmond, Va.

* * *

Henry Shumer will close with the Baldwin-Melville Stock company at the end of its New Orleans season, April 30, having signed with the Shubert Stock company, Rochester. Mr. Shumer's work in juvenile roles has made a hit in New Orleans and he had an offer to continue with the Baldwin-Melville company during its Summer season at Montreal.

* * *

Caroline Cooke is the leading woman of the Bowdoin Square Theatre Stock company, Boston, Mass.

* * *

Louis J. Russell and Dorothea Wolbert have signed with Park's Stock company for the Summer. Mr. Russell will direct the productions.

* * *

Helen Reimer has been signed to do the character work with the Albee Stock at Providence, R. I., first appearing as Mrs. De Puyster in The Charity Ball.

* * *

The Whitehouse-Shaw stock company will open in Providence on April 28, going thence to Bangor on May 20. In the company will be Frances Whitehouse, Louise Meredith, Margaret Moffatt, Laura Osborne, Alberta Lee, Brinsley Shaw, Walter Clifford, Roland Edwards, and Joseph Williams. C. B. Hunt will go in advance and Frank E. Murtha will direct the enterprise.

* * *

At Corse Payton's Theatre, Brooklyn, last week a version of Nell Gwynne, by George Hoey, was the stock company's bill, and proved a sufficient medium to pack the house at every performance. There have been worse vehicles than this play to exploit the adventures of Nell Gwynne, and although Etta Reed could not duplicate Henrietta Crosman's sprightliness, she made an interesting Nell. Sidney S. Toler as Charles II both looked and acted the role satisfactorily. W. A. Mortimer was Rochester, and George Hoey was seen as Penwellll, an unsuccessful dramatist, which the success of the play belied. Sadie Radcliffe made a hit as Orange Moll, and Barton Williams, Isaac Payton, Charles Banniger, Wilton Taylor, I. Ten Broeck, Charles Sands, Charles H. Farrell, Marie Cassmere, and Marguerite Fields assumed other roles creditably. The scenery and costumes were handsome and accurate. This week, A Midnight Bell.

At the Park Theatre, Brooklyn, the Spooner Stock company enjoyed popularity last week in The Pearl of Savoy. Edna May Spooner as Marie played the difficult role in a competent manner. Cecil Spooner as Chonchon was as vivacious and amusing as usual, and her dances pleased immensely. Augustus Phillips as Arthur de Sivery, Mrs. E. S. Spooner as the Marchioness, and E. F. Wilson as Pierrot were excellent. The scenery was hardly satisfactory. This week, The Butterflies.

* * *

Maud Edna Hall, of the Columbia Stock company, Newark, was the victim of a shipwreck on the stage of the Columbia Theatre last Saturday night. In her role of the heroine she was to have stepped into a boat to escape the clutches of the villain, but the boat capsized and she was precipitated into a tank of water. She eventually emerged, after heroic efforts upon the part of several members of the company to save her.

BURGLING AND MISREPRESENTATION.

The person that writes and compiles the atrical stuff for the *Sun* continues to bungle, to misrepresent, and to show his malice in certain directions. Last Wednesday, in an announcement in the *Sun* relative to the appearance of M. Coquelin at the Waldorf-Astoria in monologue on April 12 for charity, this occurred: "It will be M. Coquelin's only appearance in public in anything but the two plays in which he has appeared with Bernhardt." The fact is that M. Coquelin has appeared here with Bernhardt in L'Aiglon, Hamlet, Camille, La Tosca, and Cyrano de Bergerac, while he has acted with Bernhardt in several other plays on the road. He also has since his arrival in this country lectured at the Carnegie Lyceum before a local French society.

One of the objects of the *Sun* writer's continued malice and mendacity is Mrs. Fiske, whom he accused last Wednesday, as he had before, of making speeches before the curtain, his usual misstatement as to this actress in this respect being that she thus speaks against the Theatrical Trust, which the *Sun* writer defends and promotes in and out of season with a zeal that would be suspicious if its cause was not generally understood. The fact is that Mrs. Fiske has made no speeches before the curtain. That the press outside of New York City has taken the measure of this *Sun* writer is apparent from the following from the Philadelphia *Times*:

The New York "Sun" states that it is in receipt of information from London to the effect that, in the new play from "Vanity Fair," which Marie Tempest is to produce, Becky Sharp will "retain some of the intellectuality which Thackeray gave to her, and not be the mere degenerate depicted in the versions used in this country," and adds that Madame Modjeska once considered a venture with a "Vanity Fair" play "on this less degraded plane." As to the "versions" used in this country, the "Sun" must have been to special pains to be able to make acquaintance with any except that prepared by Langdon Mitchell; for an abortive affair that was declared by due legal formality to be a clear "steal" from the Mitchell dramatization was acted in the smaller cities only, and was withdrawn speedily for lack of public encouragement. And surely, the Becky of the Mitchell play was not lacking in intellectuality, whatever may have been the faults of that attempt to transfer some of the Thackeray masterpiece to the stage. The Becky of the play was a reasonable representative of the Becky of the novel, and the dominant quality of Mrs. Fiske's personation was intellectuality. The "Sun" is inclined to be idiotic, however, when in consideration of Mrs. Fiske, against whom it would seem to have some special and inexplicable grievance. We recall that the review it printed of the metropolitan premiere of the Mitchell drama was so absolutely inaccurate with regard to the summing up of incidents and episodes that it could not have been written by anybody who had witnessed the play while in the possession of common sense or a regard for mere facts.

It may be well at this time to explain briefly the cause of this *Sun* writer's malice, which is embalmed almost weekly in a lie in that paper relative to the actress named. THE MIRROR, at the time of the production by Klaw and Erlanger of Fyles' melodrama, A Ward of France, which was a dire and desolate failure, told the unvarnished truth about that piece. Fyles ever since has been trying to "get even" by abusing and lying about Mrs. Fiske.

THE ELKS' BENEFIT.

New York Lodge of Elks, No. 1, held their third annual benefit at the Manhattan Theatre last Sunday evening. The entertainment, which was a success, was participated in by M. B. Curtis, Frank Cushman, Madelyne Marshall, Powell, Louise Brehany, Dolan and Lenharr, George E. Reban, Crane Brothers, Williams and Walker, Henry and Gellot, Charles Chapman, Ossman and Fanner, Dave Fitzgibbons, Burrell, Barberetto, Loves Grimm, Jack Simonds, Adele Reno, Julia Byrnes, Mabelle Harris, Bebe Russell, Vallie Edgar, and Paul J. Knox, all of whom volunteered their services. Harry J. Seamon was the chairman of the Benefit Committee; Ira Levison, treasurer, and Frederick V. Engel, secretary. The Reception Committee consisted of W. T. Phillips, N. W. Van Zandt, Frank T. Moffat, Edward M. Hart, William Rouse, and Arthur Roseman.

HOMER LIND'S PLANS.

Homer Lind will spend the Summer abroad, and after filling vaudeville dates in this country in the Fall and Winter in Gringoire, will go to London and produce in London an elaborate version of this sketch in the form of a play by Willard Holcomb. Mr. Lind, who has been very successful in vaudeville with Gringoire, is popular in England as an operatic singer, and believes that in his extended vehicle he will have a valuable dramatic property.

BOOKS REVIEWED.

"THE STAGE IN AMERICA; 1897-1900." By Norman Hapgood. New York: the Macmillan Company, $1.25.

In these days of great newspapers, when the history of the world is served to us day by day, one event so crowds itself upon another that the happenings of yesterday become ancient history by to-morrow. We live only in the present, and we are too prone to forget or to ignore the past. "That is the best play I ever saw," says so-and-so, to-night, forgetting that last year, or maybe last night, he saw a play that, after being reminded of it, he will admit to be a better one. That is the reason why Norman Hapgood's "The Stage in America, 1897-1900," that the Macmillan Company have published, should prove interesting to the general playgoer, as well as to the student of the drama. Mr. Hapgood, who has gained a reputation as a writer on the stage by his work as dramatic critic of the *Commercial Advertiser*, has prepared in this work a comprehensive history of the drama in New York—which, of course, means the drama in America—during the four years mentioned. The book is made more readable and more valuable from an intellectual viewpoint from the fact that it is not a dry, colorless chronology, but is critical and philosophical. It is also eclectic, since Mr. Hapgood has recorded only such plays as he considers worthy of more than passing notice, "leaving," to quote from his introduction, "the vast majority in that obscurity which befits them." And a perusal of the book shows that the wheat has been carefully and thoroughly sifted from the chaff.

Mr. Hapgood would have given a more accurate title to the book had he named it "The Drama in America," as that division of the stage alone is treated, the subject of opera being left untouched. The book is in reality an admirable compilement of the author's criticisms and essays that have appeared in the *Commercial Advertiser*, the *Bookman*, the *Contemporary Review*, the *International Monthly*, the *Atlantic Monthly* and the *Forum*. The bringing together of these several articles, and much additional matter, has been so well done that the whole is connected, classified and well balanced.

What impresses the reader most strongly is Mr. Hapgood's appreciation of the best in the drama, and his desire to do all in his power to spread the gospel of art. In these respects, unfortunately, Mr. Hapgood is the superior of the majority of his fellow critics in this city. He is also their superior in his knowledge of the drama, for he shows a familiarity, born of careful study, with the works of the principal playwrights of English and other tongues. In style the book is scholarly, dignified and forcible, and its tone throughout is purposeful and philosophic.

After a short introduction, Mr. Hapgood very suitably gives as his first chapter the able article on the Theatrical Syndicate, originally published in the *International Monthly*. This article, which has been reviewed in THE MIRROR, is a strong, comprehensive narration of the birth and growth of the power that actually controls the American stage. The evils of the Syndicate are pointed out clearly. How its grip has tightened around actor, traveling manager and theatrical manager is explained beyond contradiction, and equally well does Mr. Hapgood demonstrate how the Syndicate stifles art and ambition, and stands only for mediocrity and the dollars. It is meet that this bit of history should begin the book, since it has an important bearing upon the matter that follows.

The next chapter, "The Drama of Ideas," is an admirably written and most interesting essay on the intellectual pseudo-intellectual drama of to-day. A keen and subtle analysis is made of these plays and brings out vividly their faults and merits. Ibsen, Pinero, Shaw, and others are subjected to the test. Mr. Hapgood considers that the themes of the authors mentioned are set forth at the expense of the beautiful and to the detriment of the artistic. Of Ibsen he says:

The neglect of the dress of beauty is what makes some of Ibsen's plays rather technical experiments, instructive to playwrights, than forms precious to humanity. The spider's arguments against sweetness and light will enable us to produce art without it. Ibsen is a great playwright, because he is a poet, and because he is always a distinguished workman, but what success he has is in spite of his infatuation with sociology and heredity, which tend to dim that bare but vivid imagination which gleams even through his restricting tenacity. . . . The end is what shows most fatally whether the playwright has builded on the sand of theory or the rock of imagination. Ibsen sees the situation, he sees part of the characters, in exposition he shows rare talent, but as he often has no great fables to tell, he breaks down in the last act and substitutes mystery, with a compulsory pistol shot, for large clearness and the broad end of a big story.

Pinero is at his best in his lighter works, and The Princess and the Butterfly, Trelawny of the Wells, and The Gay Lord Quex are pronounced charming, in strong contrast with The Second Mrs. Tanqueray and others in which Pinero has mistaken problematic dulness for depth. Rather than the plays of "problematic dulness," Mr. Hapgood prefers melodrama, which is "poetry in the rough," that appeals to the heart of the hearer. A revival of tragedy in this country is thought remote, but on the Continent it seems at hand. Rostand in Cyrano and L'Aiglon and Hauptmann in The Sunken Bell having given evidence that something better than the deplorable theatricalism of Sardou may be looked for, and will be welcomed. And true tragedy must glorify life and deal not with invented and abortive compilations, but with great dramatic truths. Mr. Hapgood reasons so well and demonstrates his arguments so clearly that this chapter, to which space will not permit more detailed reference, stands as a brilliant treatise on the drama and the art of playwriting.

The native American drama is discussed in the third chapter, and James A. Herne and William Gillette are classed far above their contemporaries. Mr. Herne's fine play, Margaret Fleming, that unfortunately failed because of the lack of appreciation on the part of the public, receives the praise it so well deserves. Mr. Gillette's originality, technical skill and clearness are also recognized. Clyde Fitch and his tragic plays, Nathan Hale and Barbara Frietchie, form the principal topic of a chapter on "Fatal Endings." Superior to either of these, since it is consistently tragic throughout, is Horace Frye's Little Italy. Mr. Fitch's ability and stagecraft are acknowledged, however. The succeeding chapters contain criticisms of the plays of any worth done in New York during the four years that the book covers. They are grouped under classified headings, such as "Recent Shakespeare," "Foreign Tragedy," "Rostand," and "Broad American Humor." In "Our Only High Class Theatre" Mr. Hapgood pays a tribute to the artistic endeavors of Heinrich Conried at the Irving Place. "The Drama and the Novel" contains some severe strictures on modern fiction both from the author and from Carlyle, Sydney Smith, Robert Louis Stevenson, Jules Lemaitre, Noah Webster, and others, whom he quotes in support of his opinions. For intellectual stimulation Mr. Hapgood prefers the drama to the novel. He admits that there are great novels, but holds novel writing to be an inferior art. The descriptive matter, he says, is so much encumbrance, and genius tends toward simplification. Mr. Hapgood's opinion of the slap-dash dramatization of popular novels that have been epidemic of late may be inferred from the fact that he mentions none of them. Becky Sharp, The Three Musketeers, Monte Cristo, Prince Otto, The Only Way, Little Nell and the Marchioness and Tom Pinch are the book-plays reviewed. The gamut of the remaining criticisms runs from the independent theatre productions to the Weber and Fields burlesques. The book is of typographical excellence, and is handsomely bound. It should have a place in the library of every intelligent lover of the drama.

LULU GLASER FOR THE PRIMA DONNA.

The production of The Prima Donna at the Herald Square, that has had two postponements because of the illness of Mabelle Gilman, is now set for April 15. As Miss Gilman probably will not be able to appear for some time, Lulu Glaser yesterday read the title part, and probably will assume it in Miss Gilman's stead.

PROFESSIONAL DOINGS.

Jane Elbing is pictured above as Constance in The Three Musketeers. Miss Elbing is a pretty and charming ingenue, and has had experience in repertoire and stock companies. The past season she was a member of Broadhurst Brothers' Why Smith Left Home company, and won much success. She is now resting in this city.

Marcus Ford is playing Marcus Vinicius in Whitney and Knowles' Quo Vadis, No. 1, Joseph Haworth having been obliged to resign owing to illness.

Settlement has been effected in a suit brought by Reginald De Koven against Henry B. Sire for $700 royalties alleged to be due on From Broadway to Echo.

Work on the alterations to the Savoy Theatre begins this week.

William T. Hodge, of James B. Berne's Sag Harbor company, who has been ill at the Hahnemann Hospital, Philadelphia, with typhoid fever, was not able to rejoin his company in Chicago, April 4, as he expected, owing to a serious attack of quinsy. He has now gained strength enough to go to his home at Rochester, N. Y., and hopes to reappear in Sag Harbor April 14.

Lee Harrison filed a petition in bankruptcy April 3, with liabilities of $8,790 and no assets.

Theodore Roberts returned to the cast of Uncle Tom's Cabin at the Academy of Music last week, after being absent several days owing to illness.

Owing to the illness of N. L. Jelenko, Richard E. Disney was called upon April 1 to play Edward Sharpless in To Have and To Hold at the Knickerbocker, and continued in the role during the week.

George P. Morgan, this season with Whitney and Knowles' Quo Vadis, will sail for Europe next Saturday in the interest of certain amusement enterprises at the Pan American Exposition, Buffalo. Next season Mr. Morgan will be with one of William A. Brady's companies.

Joseph Buckley, manager of Otis Skinner, is ill with the grip in Denver.

M. B. Leavitt secured judgment for $1,000 in the City Court last week against Cole and Johnson, whom he sued for alleged breach of contract.

A. W. Dingwall, Jacob Litt's representative, who was shot by Robert H. Moulton in the Pabst Rathskeller on March 21, is still at Roosevelt Hospital. At the Broadway Theatre yesterday it was said that Mr. Dingwall was expected at the office in a few days.

Edward Corbett has resigned as press representative at Koster and Bial's, to take a like position with George W. Lederer.

Oscar Engle, of the Louisville Stock company, was in town last week.

In a sketch of Flora Fairchild, published in THE MIRROR last week, it was said that Miss Fairchild originated the part of Helen Durken in The Parish Priest. Miss Fairchild appeared in this role during the run of Mr. Hart's drama at the Fourteenth Street Theatre, but the part was originated by Marion L. Shirley, who played it with notable success at Boston and elsewhere.

In spite of denials the rumor persists that Sam Shubert has secured the Irving Place Theatre and that he will conduct it as a popular price combination house.

Among the portraits by Alphonse Jongers now on exhibition at the Durand-Ruel galleries, 389 Fifth Avenue, is one of Mrs. Fiske.

The case of certain theatre managers against E. Blase Gilbert, charged with using the mails to obtain theatre passes under false pretenses, came up yesterday before United States Commissioner Shields, and Gilbert was dismissed.

Julie Urbani has sued Mrs. Catherine Drexel Biddle, in Brooklyn, for $123.90, alleged to be due to her for services as maid during Mrs. Biddle's recent unsuccessful starring tour in Madame Sneeard.

H. S. Taylor has arranged to take a party of New York managers to Bridgeport, April 19, to see J. Harry Cook in An Actor's Romance.

Thomas Glenroy has brought suit against the estate of the late Steve Brodie for $199, that he alleges is due him for salary as a member of the on the Bowery company.

Joseph Arthur has returned from a two weeks' trip to Florida, where he went in search of health, and in his own words "got it." Lost River will be put on the road next season by Liebler and Company. The impression that this property was available to other managers Mr. Arthur wishes to positively deny.

Marie Kinzie has been very ill with grip during the past week. She was obliged to cancel her engagement at Albany, N. Y., as leading lady of the Empire Stock company.

William Manning Biff and Mignon Judic were married in Chicago, March 31, by the Rev. Ernest M. Stires, rector of Grace Episcopal Church and chaplain of the Actors' Church Alliance.

Dorothy Walters, the whistler, is visiting friends in New York.

The remains of E. S. Tarr, the veteran actor, who died recently in Scranton, Pa., were buried in Greenmount Cemetery, Baltimore, on April 2. J. M. Barron, the old player, represented the dramatic profession and the Masonic order at the funeral, and the pall bearers were principally Baltimore newspaper men.

Arthur C. Sanders left The Dairy Farm Saturday night, after having played Simon [illegible] about 600 times.

The Stillman Music Hall, Plainfield, N. J., is to be converted into stores. This will leave Plainfield without a theatre.

Rehearsals of N. C. Goodwin and Maxine Elliott's production of The Merchant of Venice will begin April 22.

Sidney R. Ellis [illegible] with Charles B. Yale in the [illegible] H. Wilson and The Evil [illegible] Sherman, Tex., recently, [illegible] where The Evil Eye [illegible] Grand Opera House [illegible] H. Wilson at Chicago [illegible]

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The bill is headed by Sam Bernard in monologue. Mr. Keith's spectacular production is in its second week, and the bill is otherwise composed of Winona Winter, assisted by Banks Winter, Adele Purvis Onri, Willard Simms and Aimee Angeles, Fred Niblo, Post and Clinton, Mignonette Kokin, Clover Trio, Lillian Shaffer, Derenda and Breen, the Razarfs, Clifford and Hall, and the biograph.

Tony Pastor's.

For Easter week Mr. Pastor offers the Russell Brothers in A Romance of New Jersey, Jess Dandy, Morrell and Evans, Drawee, Lily Hart, Deaves' marionettes, the Keatons, Tegge and Daniel, Sharpley and Darling, Matthews and Arto, Fred Hurd, travel views, and the vitagraph.

Proctor's Twenty-third Street.

Digby Bell is the leader. Others are Murray and Lane, Clemart, Warren and Blanchard, Pauline Moran, Hale and Francis, Newell, Chinquilla and Dunifrio, Fritz, Leslie and Eddie, Mr. and Mrs. Tony Farrell, and Carrington and Holland.

Proctor's Fifth Avenue.

Madame Butterfly, with Madame Pilar-Morin, remains at the top. Severus Schaeffer is retained for a second week. Newcomers are Kathryn Osterman in The Widow; Musical Dale, Trovollo, Dean Edsall and company in The Rubies; the Baileys, Brooks Brothers, Laura Comstock, and Chalk Saunders.

Proctor's Palace, Fifty-eighth Street.

The five Olracs are seen in a sensational acrobatic act, and William Devere, aided by William Morrow, in recitations and songs. Eckert and Berg, Nichols Sisters, Zelma Rawlston, Giacinta Della Rocca, John Healy, Terry and Elmer, and R. H. Mohr, were others.

Proctor's 125th Street.

Fatma and Smaun, Burmese pygmies, make their American debut. Others were Ward and Curran, Dupont and Lothian, Clarice Vance, four Rentons, Crane Brothers, Soto Sunetara, and Ingram and Jacklin.

Koster and Bial's.

James J. Corbett again heads the White Rats' bill. Others are Favor and Sinclair, three Powers Brothers, Eugene Canfield and Tim Cronin, Jennie Yeamans, George Evans, Blocksom and Burns, three Livingstons, Toozoolin Arabs, Annie Hart, Mlle. Lotty, the two Cyrenes, and "the Automobile Girl."

Hurtig and Seamon's.

The programme is headed by Mr. and Mrs. Charles T. Ellis; Williams and Tucker are seen in Skinny's Finish, and Patrice in The Girl in the Moon. Carroll Johnson, Barnes and Sisson, Blanche Ring, Clayton, Jenkins and Jasper, and Marsh and Sartelia are others.

Weber and Fields'.

The stock company, nearing the end of the local season, continue in Fiddle-Dee-Dee and the burlesques. Nearly every seat is being sold ahead now, as all the admirers of the genial comedians and their company want to see them again before they get away from town.

New York.

The same bill is continued by the stock company in burlesque, ballet and vaudeville.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—M. M. Thiese's Wine, Woman and Song is the week's attraction.

LONDON.—Clark Brothers' Royal Burlesquers are once again on the East Side for the week.

MINER'S EIGHTH AVENUE.—T. W. Dinkins' Utopians are providing amusement for the West Side burlesque lovers.

OLYMPIC.—Sam T. Jack's Own Company is the week's announcement at this theatre.

DEWEY.—Fred Irwin's Burlesquers provide the week's bill, introducing the Cornalus, Barnard and Watson, the Brownings, Kearney and Honan, Grace Mantell, the living pictures, and the cineograph pictures. The closing burlesque is entitled A Good Thing.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The feature of the week was the first local glimpse of "B. F. Keith's spectacular production," which had scored in Boston and in Providence. This affair consisted of two Amazonian marches and a dance, the three numbers being separated by specialties "in one." The advertised "50—Beautiful Ladies—50" actually counted up as many as thirty and presented a fair average of looks. The first development was a "pageant of nations," in which six girls bearing flags of the United States, Great Britain, Ireland, Scotland, Japan and Germany walked around to march time, each accompanied by four other girls in military or other dress supposed to be typical of the nations represented. Then twelve girls did an "Egyptian Scarf Dance," a conventional ribbon dance with some neat figures, and the third number was the Drill of the Red Hussars," wherein sixteen girls went through an uncommonly well arranged drill that was heartily applauded. Captain Charles W. Eddy, who directed the outfit, deserves credit for excellent training, and Mr. Keith for introducing an innovation in the "continuous," a departure, however long since it had ceased to be a novelty in other branches of amusement enterprise. Colored lights, worked from the front, and a change of back cloth might have added to the effectiveness of the production. Seven extra musicians were employed to dispense martial and other melodies for the occasion. John Jack, assisted by May Belle Ray, Frances Catherine Clinton, Isabelle Stevens and J. B. Horace, revived Augustus Thomas' adaptation from Dickens, The Holly Tree Inn, and went well, Mr. Jack, of course, giving a magnificent impersonation of Cobbs. Charles M. Murphy and Tom Butler rode three-mile cycle races on home-trainers and honors were easy during the week, there appearing to be no "fixing" about the races, which were always close and truly exciting. Melville and Stetson contributed their glad specialty, which age cannot wither nor custom stale, and they recorded the same old familiar hit. Harding and Ah Sid, too, made their regulation laughing success in their time-tried and thoroughly fine acrobatic turn. James Richmond Glenroy repeated his success of the week before at Pastor's. Ernest Hogan sang four songs with considerable prosperity; Newell and Shevett put in their splendid bar act, and Mlle. Olive juggled with her usual dainty grace and skill. Ford Brothers came out in black-face and somewhat improved upon their old act, although they assuredly are not comedians, no mater how well they may clog. Arras and Alice, Mr. and Mrs. Swickard, the MacMahans, Martini, the stereopticon, and the biograph filled out the bill. Business big.

TONY PASTOR'S.—Genaro and Bailey headed the happiness with their inimitable cake-walk act, which has improved somewhat since the interpolated comedy lines have come to run more smoothly than at first and have been built up with a few that are really amusing. A lot are yet left, however, that would never be missed, and the references to past records as barber and waitress, even supposing they be true, are not funny and might well be cut. Belle Stewart accumulated her customary extensive section of the popular favor by her voltaic songs and pert prattle. She is very clever is Miss Stewart, for young women are few indeed that can keep an audience in good humor for an indefinite period just by their own unaided efforts. And Miss Stewart keeps them not alone in good but in hilarious humor. Dan and Dolly Mann made their customary immense hit in their quaint sketches of true-to-life rural types, drawn not in burlesque but in most kindly satire, and played with so much of skill and unction. The Three Schuyler Sisters sang tunefully, C. W. Littlefield mimicked in the same old way Josie and Willie Barrows sang and danced agreeably, Lawson and Namon scored in their bag punching and trick cycling, and Etta Victoria was applauded for her pretty poses. Others were the Goolmans, Mr. and Mrs. John T. Chick, West and Williams, Williams and Hood, Humes and Lewis, and the vitagraph. Capacity business.

PROCTOR'S TWENTY-THIRD STREET.—Patrice returned to town to present George Totten Smith's clever fairy playlet, The Girl in the Moon, and made an unqualified hit. No act in vaudeville is staged more picturesquely than is this, and none boasts a more beautiful utilizing of odd light effects. Patrice as the girl that blew down from the lunar orb and stumbled upon an up-to-date and rather *blasé* young man, bored by her ardent but sincere affection, was as dainty and graceful as could be, and acted with delightful brightness and intelligence. Maurice Darcy lent capital support, barring some off-key singing before his entrance. The electrical effect at the close of the act was a thing of exceeding beauty and won a hearty call. Eckert and Berg went supremely well, as they are in the habit of doing, in the pretty Japanese operetta, Little Pee Weet, wherein also are some neat electrical devices. Torcat amused by his typically European grotesquery. Clarice Vance repeated her success of a week before at the Fifth Avenue, George Hammersmith did a really good monologue that came very near being much better, John Healy got in his eccentric black-face chatter, the Brothers Kennard did agile acrobatics, and Halder did some neat juggling that would have hit hard had the tricks been newer. The Automobile Girl, already seen at the other local Proctor houses, was put on by Bertha Darel and three assistants and made a mild impression. Most of the music is from the dire burlesque, Long Legs, which assisted in closing the ill-fated Comique last Winter, and some of it is from another outpouring of Smith and MacConnell. Miss Darel and one of the others are all right, but a birch rod should be strenuously applied to the two small boys in the act who guy, talk to each other, and do not sing well anyhow. A stage performance enjoyed chiefly by the people on the stage is not inspiring to an audience. Others in the bill were the Brothers Kennard, Ingram and Jacklin, Francis Le Paige, W. L. Kelly, the Craigs, the New York Ladies' Quartette, the pictorial tours, and the kalatechnoscope. Good business.

PROCTOR'S FIFTH AVENUE.—The past week marked the seventh of Madame Butterfly, and with it came a new Butterfly, Madame Pilar-Morin. Madame Morin had no difficulty in picturing the character, being of the brunette type, but her portrayal lacked the finish of her two predecessors in the role. Her performance clearly showed the master hand of David Belasco, as she played the part as a mere automaton and not as the inspired artist. Her rendering of the death scene, however, was quite effective. Claude Gillingwater continued his artistic work. Severus Schaeffer appeared as the new feature of the bill. This marvelous bunch of muscle and nerve performer tests of strength and equilibrium that were astounding. While performing many feats that helped the Schaeffer Family to fame—he was the principal card of this troupe—he introduced some new tricks that elicited much well merited applause. Although his act is a long one, taking more than half an hour, his work was rewarded with the closest attention on the part of his audience. Pretty Giacinta Della Rocca rendered several selections on her violin most charmingly. The inimitable Nichols Sisters scored their usual big hit. The Crane Brothers, who have eliminated much of their so-called comedy dialogue, could improve the act further by dropping the rest of the funny business. As a dancing duo their turn might prove acceptable. Parker's dogs offered a highly entertaining and pleasing act. Little and Pritzkow in A Mixed Affair were in good voice and scored well. Bell and De Vaux, Rhoad's marionettes, and the kalatechnoscope were also in the bill. Good business.

PROCTOR'S 125TH STREET.—Dean Edsall, supported by Harry G. Keenan, presented a sketch entitled Dad's Boy. Miss Edsall plays the part of a young girl who impersonates a boy, which results in the necessary humorous complications. Mr. Keenan portrays the hoodwinked swain, who finally sees through the deception. The incident is supposed to occur in the early part of the eighteenth century, when apparently it was allowable for gentlemen to dash into drawing-rooms with riding crops and muddy boots. Mr. Keenan looked very much like Andrew Mack, and is to be commended for not breaking into the expected burst of tenor melody. Miss Edsall was charming in her knickerbockers and artistic in her work. Dad's Boy is the outcome of Miss Edsall taking her pen in hand. The little farce should have a long life in vaudeville. Trovollo, the ventriloquist, was a most emphatic success. Murray and Lane were pleasing in their rendition of grand opera selections. Pete Baker, Mr. and Mrs. Tony Farrell, Newell, Chinquilla and Dunifrio, Arvello, Howard and Lindez, Courtney and Dunn, Henrietta Tedro, the travel views and the kalatechnoscope completed the entertainment.

KOSTER AND BIAL'S.—The White Rats continued in control and put up another bill that would make the average manager quail before his pay roll. James J. Corbett remained as the top line and added a few new yarns to his highly entertaining, thoroughly enjoyable monologue. One new story was a reminiscence of Corbett's boyhood when he challenged a small boy of the neighborhood to combat. The scrap was to be accomplished in a vacant lot, and, although the youthful Corbett had kept the matter from his father's notice, the old gentleman got onto the situation when he observed the mob of genial sports assembling in the lot. He summoned James and announced that the event must be declared off, since it would surely mean the loss of his job in a bank. James bowed to parental rule and sallied forth to meet his rival and back down gracefully. He encountered the rival and a big brother, explained his wish to call off the match, and was denounced as being afraid tonight. Thereupon the youthful Corbett sailed in and thrashed both the others. Then he went home and remarked to his parent, "Father, I guess I've lost the job in the bank." "How's that?" asked the old gentleman, and James told how it was. "Did you lick the big fellow, too?" cried the father. "I did," said James. "Oh, well," returned the elder Corbett with a note of pride in his voice, "there are other banks." Camille D'Arville sang three or four songs in excellent style and won much applause. Mr. and Mrs. Sidney Drew made a decided hit in the farce, A Model Young Man, which drew round after round of laughter. Sam, Kitty, and Clara Morton scored immensely in their fine act, which never fails, and the dainty beauty of Clara Morton hypnotized the connoisseurs as usual. Le Roy and Clayton went with regulation favor in the funny Hogan of the Hansom. Juan Caicedo did his amazing slack wire act to its habitual hit. Haines and Pettingill in white face were just as amusing and as utterly absurd as ever they were in burnt cork, and there was also heavy scoring by John Gilbert, Loris and Altina, McCoy Sisters and Sam Marion, Mazuz and Mazet, and Frank and Don. Business big.

PROCTOR'S PALACE.—Digby Bell led the list in his diverting monologue, The Information Bureau, which delighted the uptowners and scored a prodigious success. The Bachelor Club were seen again in town and repeated the capital act that had won so many favorable comments aforetime. Ward and Curran remained in the metropolis to score once more in their lively and humorous exposition of Josh's Troubles. Pauline Moran and her "picks" went very well and earned hearty recalls. Julia Ralph contributed her fetching monologue and scored in her clever imitations. Others were Hale and Francis, Carrington and Holland, the four Jesters, H. M. Lorett, the Baileys, and the kalatechnoscope. Business good.

NEW YORK.—The popular programme of burlesque, ballet and vaudeville kept right on entertaining large crowds and the clever stock company offered capital work in the various departments. This combination of assorted diversions seems to have caught on in great shape, and more seats could generally be used if there were any place left in which they might be put.

WEBER AND FIELDS'.—The same old enormous crowds were on deck last week to applaud the stock company of clever comedians and fair ladies in Fiddle Dee Dee and the sundry hilarious burlesques. The travesty on Captain Jinks of the Horse Marines has been gradually pulled into sprightlier form and goes now with all the vim and bounce that ever characterize whatever they do at this marvelous little playhouse.

HURTIG AND SEAMONS.—The Williams and Walker combination attracted large audiences here last week. The comedy has been replenished with new music since its last visit here and proved highly satisfactory even to those who had already seen the attraction earlier in the season.

The Burlesque Houses.

MINER'S BOWERY.—A New York Girl, presented by Howard and Emerson, moved down from the Dewey to good patronage.

LONDON.—The Victoria Burlesquers entertained large delegations of East Siders.

MINER'S EIGHTH AVENUE.—Weber's Dainty Duchess appeared to excellent advantage on the sunset side of town and did a good week.

OLYMPIC.—Bissell's Fads and Follies put in a profitable week in the dells and dales of Harlem.

DEWEY.—The Cracker Jacks, under the management of Robert Manchester, pleased large houses. The olio included the Donald Brothers, McIntyre and Rice, Irene Young, Belle Wilton, Mayo Sisters, Weston and Allen, and Judge and Smith worked hard to keep the fun moving. The after-piece was well costumed and mounted and the chorus was above the average.

THE TALE OF THE RATS.

The White Rats continued last week, as in previous weeks, to progress swimmingly, and their new offices were crowded daily with hustling folk and agitated by a rush of business. Whether or not the Rats' booking office is accomplishing anything is best shown by the fact that in a single day last week more than $700 in commissions were booked, one performer booking $410 in commissions, which is pretty good business for an institution that confessedly hasn't yet got under way.

THE MIRROR has before told of one or two ingenious schemes for holding up performers and corraling the commission, in spite of its avowed withdrawal by the managers, but last week developed the limit in this line. One keen member of the managers' association figured out a new way to collect the five per cent., and it was this: Upon engaging the artists tickets were handed to them for a benefit for the manager, the price of each ticket representing five per cent. of the performer's salary. Of course, the matter was duly reported to the Rats and chalked down on the interesting calendar that they keep to remind them of such little kindnesses.

George Fuller Golden, president of the Rats, went to Chicago last week and was met at the railway station by fifty Rats and a brass band. He opened Chicago offices, initiated eight new members, and was banqueted. Then he went to West Baden for a rest, which he assuredly must need after his long, unceasing labors in the cause of his fellow players. Mr. Golden, as everyone knows, has declined the Rats' offer of a salary of $10,000 as their president, and so the loyal members have hit upon another scheme to testify their enthusiasm about him and all that his untiring zeal has done for them. They have arranged to give him at Koster and Bial's on April 28, when he will have returned to town, one of the biggest benefits that New York has ever seen. A wonderful list of notables will appear in the programme, and it is altogether probable that standing room will be at a premium. The leading printing establishments of the city are offering gifts of the most artistic printing that they know how to make, and every billposter in town has promised to see to it that the announcements are all over the advertising spaces.

Tom Lewis and Sam J. Ryan have been unanimously elected members of the Board of Directors of the White Rats.

A BRACE OF BURMESE BROWNIES.

FATMA AND SMAUN.

Two little Indians arrived from Europe last week and made their first appearance in this noble land at Proctor's 125th Street Theatre yesterday. They are Fatma and Smaun, and, though aged nineteen and eighteen respectively, they are only about twenty inches in height. They are of Indo-Chinese origin and were discovered in Burmah in company with a Burman married couple, who declared them to be their own children. The couple had another child, a boy of sixteen and of normal size, who, they affirmed, was born in the period between the births of the two midgets. Some enterprising person corraled the little ones and brought them to Europe, where they have scored pronounced successes at the Berlin Winter Gardens, the Paris Folies Bergere, the London Hippodrome and other principal places. Smaun, the boy, does a remarkable ring act, in which he is ably assisted by Fatma. They speak the Burman idiom, but have picked up a smattering of German and French, which they wield with considerable acumen and in most charming fashion.

BEATRICE MORELAND'S NEW SKETCH.

Poppy is the odd title of Beatrice Moreland's latest and most successful comedy sketch, which runs for twenty minutes and the laughter during that time is as plentiful, one critic says, as raindrops in April. The dialogue is bright, snappy and clean, the situations unhackneyed and very funny. The management of the San Francisco Orpheum was enthusiastic regarding the merits of Poppy and gladly gave Miss Moreland a letter indorsing the sketch. Miss Moreland is naturally happy and grateful about the unanimous approval with which her new sketch has been received.

STILL ANOTHER PROCTOR HOUSE.

Negotiations were practically concluded last week by which F. F. Proctor will add Troy to his rapidly growing circuit of theatres. The Troy Theatre will be designed for Mr. Proctor's special purposes by a well-known firm of New York theatrical architects, and is expected to be ready for occupancy early in October. The seating capacity will be about 1600. The policy of the new house will conform in most respects to that maintained at Mr. Proctor's six other theatres in this city, Montreal and Albany. His new house in Newark, N. J., will be dedicated on Oct. 1.

VAUDEVILLE BENEFIT FOR ACTORS' FUND

The Actors' Fund will have a vaudeville benefit next Sunday afternoon and evening at the Academy of Music, when a notable array of artists have volunteered to appear. William A. Brady and De Wolf Hopper are preparing the programme, and among those announced are Weber and Fields, Lillian Russell, Dan Daly, De Wolf Hopper, David Warfield, John T. Kelly, George Fuller Golden, James J. Corbett, Joseph Hart and Carrie De Mar, Digby Bell, Sam Bernard, Maude Raymond, Felix Haney, John E. Kellerd, Odell Williams and many more. The seat sale is now on.

VAUDEVILLE JOTTINGS.

Joe Palmer, manager of the Casino Comedy Four, writes that he was granted an absolute divorce from his wife on March 23.

George C. Martin and Harriet Willard made a pronounced success in their sketch, Percy's Uncle Tom that Never Came, at the benefit for Una Abell-Brinker in Newark, N. J., on March 29.

George E. Gill, formerly with Charles E. Blaney and late with Sullivan and Harris and Carpenter's Quo Vadis, has been engaged as assistant manager for the New Parque Porfirio Diaz, City of Mexico, for which place he will leave in three weeks.

The eighth anniversary of the London Oxford was celebrated on March 15, and THE MIRROR has received a handsome souvenir programme from Manager Albert Gilmer.

The Two Bees are again touring the English provinces. They will return to London in June.

A second co. to present Beaux and Belles has organized. It includes Gertrude Douglas, Lillian Northern, Gertrude Gaffney, and Grace Buell, and will open in Chicago on April 27.

W. B. McCallum will again manage Cascade Park, New Castle, Pa., this Summer, and will conduct as well a circuit of four other parks. The main office will be at New Castle, with J. R. Smith as assistant manager.

Georgia Gardner and Joseph Maddern have issued a very fetching folder with fine half-tone reproductions of scenes from their lively sketch, Too Many Darlings. Any one can see by the pretty pamphlet that the act is full of action, and it certainly is.

Lizzie Sanger and Victoria Stuart have formed a vaudeville copartnership and will appear at Keith's, Boston, in the near future.

Frederick E. Mortimer and Jewell Darrell will close their season with Town Topics on May 12 and open on the Connecticut park circuit on June 17. Mr. Mortimer will manage one of Maurice Brown's attractions.

Adele Purvis Onri is booked for returns over the Proctor circuit, commencing June 3.

Phil Fisher, for four years general manager for James D. Flynn's attractions, is now managing Ed F. Rush's Victoria Burlesquers, and has signed for next season in the same capacity.

Manager Jake Rosenthal has made a success of burlesque combinations at the Omaha Troendero. As there was no booking for March 30, Mr. Rosenthal gave one of his old fashioned amateur nights, and presented a lot of clever new talent.

The English and Scotch papers have been devoting much space to enthusiasm about Bessie Bonehill and, of course, it is all warranted. Everhart, too, continues to command unlimited attention from the English press, and scarcely an issue of an illustrated print seems to appear without a portrait and sketch of the wonderful hooproller.

Oscar Hammerstein has discontinued Sunday matinees at his Victoria Theatre in deference to requests from two nearby churches.

James Shea, it is said, is to have a new music hall on the site of the old Westcott Express Company's stables in East Forty-second Street, this city.

Bertie Fowler, of the Orpheum Show, failed to appear at the performance at the Cincinnati Columbia on March 29, and a biograph was secured in place of her turn.

Will H. Murphy has purchased from Claxton Wilstach all rights and title to the sketch, The Bifur-

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

The F. F. PROCTOR PLAY-HOUSES.

F. F. PROCTOR, Sole Proprietor and Manager. J. AUSTIN FYNES, General Manager.

Seven Beautiful Theatres Devoted to Refined Continuous Entertainment.

PROCTOR'S 5TH AVE. THEATRE, PROCTOR'S 23D STREET THEATRE, PROCTOR'S 58TH STREET THEATRE, PROCTOR'S 125TH STREET THEATRE, PROCTOR'S NEWARK THEATRE, PROCTOR'S ALBANY THEATRE, PROCTOR'S MONTREAL THEATRE.

WANTED—First-Class Acts that are Willing to Play Three (3) Times Daily.
☞ All Such Acts Can Secure IMMEDIATE and FUTURE TIME. Must do Three (3) Full Shows Daily.
FOR MONTREAL, acts are desired AT ONCE that can play partly or wholly in French, or introduce specialties suitable to French Audiences.
IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER.

Apply or write to J. AUSTIN FYNES, General Mgr., PROCTOR'S FIFTH AVE. THEATRE, N. Y. CITY.

☞ SILENCE A POLITE NEGATIVE. ☜ If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again in four weeks. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send seven photos of acts (2 may open or close in one); EXACT time of acts and of "close in;" billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

THE TALK OF THE TOWN IN SAN FRANCISCO WAS

Beatrice Moreland Presenting Poppy

The Laughing Hit of the Season. The Funniest Sketch in Vaudeville.

Ask Mr. Meyerfelt and Mr. Morrisey what they think of it.

OH, JOY (Have you seen the) **OH, JOY**

Mammoth Ventriloquial Entertainer.

TROVOLLO

With his Joymakers

AND

Sorrow Shifters.

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REN SHIELDS, Pres., Gas Pipe. HARRY MONTGOMERY, V. Pres., Rag Pipe. ED MARSH, Treas., Sewer Pipe.

NEW PIPES:

MONTGOMERY & STONE, English Pipes.
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WILL F. DENNY, Lead Pipe.
GEO. EVANS, Hi Pipe.
JOE NATUS, Rusty Pipe.
JOHN QUIGLEY, Gas Gas Pipe.
LONEY HASKELL, 42. Pipe.
H. DOLLOWAY, Pinch Pipe.
GEO. HOYT, Inch Pipe.

OLD STEMS:

CHAS. STEIN & OLLIE EVANS,
MIKE McDONALD, STEVE JENNINGS, FRED HYLANDS,
MERRITT & ROZELLA, VICTOR KELLY, McCALE & DANIELS,
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...to San Fran... beginning July ... is formerly of ... appear in the act.

... week that it was ... Hayden will not be re... Summer.

... ing need work last week upon ... of the Republic and Vic... to attending his Venetian ... over both structures.

... and Bertina Girard were married ... April 2].

... the minstrel, may sue the New York ... World for slander, a recent issue of that ... having intimated that a man named George Wil... was connected with alcoholism at Bellevue Hospital, ... some other than that of burnt-cork fame.

... has reappeared at the London Tivoli for a ... special engagement of only twelve nights.

Lizzie B. Raymond will sail hence next week to reach London on April 24. She is booked in England until 1902.

Harriett Vernon, who had been ill with influenza, has regained her health, and reappeared at the Manchester, England, Tivoli on March 25.

Ugo Biondi has returned to England, and opened on the Moss circuit on April 1.

Lorraine Armour and co. made a pronounced hit at the Park, Worcester, last week. Miss Armour has had several offers to star next season in comic opera.

Stage Manager Julian Mitchell was dined by the members of Weber and Fields' co. after Friday's performance as a parting tribute, for he sailed away on Saturday to stage The Girl from Up There in London.

Lord and Lady Francis Hope (May Yohe) spent part of last week at Atlantic City.

Rita Marie, a Boston girl violinist, made her local debut at the New York on Sunday and was most cordially applauded.

Treasurer Al. Minehan's benefit at Weber and Fields' Sunday evening was one of the most successful of the season, and the bill was of extraordinary length and quality.

Charles Leonard Fletcher made his first appearance in Chicago in his new monologue last week at the Olympic and is credited with a pronounced hit. He was awarded 3.20 and 9.15 on the programme, which speaks in itself as to the valuation placed on his act by the management.

Hal Stephens is meeting with success on the Orpheum circuit.

Julian Rose made such a hit at the Park, Youngstown, O., last week that he is retained for this week.

Ola Humphrey, who returned to New York last week, leaving Hello, Bill, was immediately signed by Eddie Foy for the female lead in his sketch, The Man Behind the Gun, which will receive its initial production in Brooklyn next week.

Frank Yeager arrived at his home, Orange, N. J., last week, telling a romantic tale of the loss of his circus in Southern seas en route to the Island of Montserrat, where they were billed for March 29. Mr. Yeager and his partner, one Johnson, escaped drowning by taking to a yawl and drifting for three days before they were picked up by a schooner.

Frank Cushman gave it out yesterday that he had resigned from the White Rats.

A very pretentious cake walk will be undertaken at Grand Central Palace on April 13, with $500 in gold as a prize to the winning couple.

Gabriel, a midget monologist, made his local debut at the Victoria Theatre on Sunday evening and scored a decided hit.

B. F. Keith has again been called upon to deny a rumor that alleged his intent to open a theatre in Chicago. The ardent gossips keep Mr. Keith busy denying rumors about his new theatres, of which he has never dreamed.

The Great American Comedy company, Bentley and Allen, managers, is being organized in New Orleans and will tour the South, opening April 15 and giving a specialty programme. May Carson will be featured and Grant B. Elliott will go in advance.

Miss Norton used a banjo-mandolin in her act at Koster and Bial's last Sunday night and it greatly enhanced her work. She went on especially for the Sunday bill and scored a large sized hit.

Will M. Cressy has written a sketch called Mag Haggerty's Father for Thomas J. Ryan and Mary Richfield which will soon be produced. Mr. Ryan has bought a home at Sayville, L. I., and named it "Richfield Villa," where he and Mrs. Ryan will spend the Summer.

BUSINESS NOTES.

Joe, Myra and Buster Keaton in The Man with the Table are credited with having the only act of its kind playing the Proctor circuit.

Franklyn Wallace will introduce soon a new love ballad, "Perchance," words by Margaret, music by Max S. Witt, which is especially adapted to Mr. Wallace's tenor voice and is written in Mr. Witt's happiest vein.

Frank Cushman calls attention to his card in this issue. He claims his new Twentieth Century Minstrel act among the headliners in his special line. He has a few open weeks prior to his flying visit to London, Eng., and will be open for engagements in the early Fall for minstrels, vaudeville and comedy.

Nelson and Thompson, black-face comedians, are singing "Keep Off My Living" with success.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's has returned to the song sheet, which did such admirable service four years ago, and Belle Davis made a hit in exploiting this feature, proving the conspicuous success of the programme for 8-13. Among others who took part were Charles Dickson and his co. in a new sketch, The Lady and the Bath; the Two Finneys, Janet Melville and Evie Stetson, Hilda Thomas and Lou Hall, Seymour and Dupree, Howard and Linder, Weston and Beasley, World and Jessie Merrilles, Willis Family, Crolius and St. Alva, Mr. and Mrs. Swickard, Harrison Brothers, and the biograph.——Edith Mason and Thomas Persse make a decided success in their Boston vaudeville debut at Music Hall 8-13. They were among the favorites in the old opera co. at the Castle Square, and they had a warm welcome in a scene from Cavalleria Rusticana. Other features were Gertrude Haynes and the Choir Celestial; Edmund Breese, who made his vaudeville debut; Lew Sully, the Two Judges, Stanley and Wilson, Ryder's monkeys, Eldora and Norine, the Pattens, Paulette, Bell and Richards, Cogan and Bacon, Bowee and Wilson, and the vitagraph.——The Summer stock at the Palace began its career with Easter Monday. The title under which it plays 8-13 is the French Gaiety Girls. Those who make up the olio are Fanny Lewis, Odell and Pearle, Sheehan and Kennedy, Fish and Quigg, Scott Brothers, and Charlie Banks.——Reilly and Wood's co. are at the Howard Athenaeum 8-13, presenting Pat Reilly, Ollie Young and Brother, Junie McCree, Four Emperors of Music, Bennett and Stembler, Keno, Welch and Melrose, Fannie Fields, Frank D. Bryan, and Jordan and Crouch. James Richmond Glenroy heads the house olio, with Manning and Ducrow, Bernard Sisters, Denno Brothers, Larene Bayard, Smith and Blanchard, Ed Marvelle, Max Ritter, Ed Slocum, and Morrissey and Proctor.——Nellie Hanley heads the Merry Maidens, who are at the Lyceum 8-13, with Barr and Evans, Conroy and Lowry, Schutz and Devene, and Josie Flynn.——At Austin and Stone's this week the vaudeville bill is given by Harland and Lee, Preston Family, Carter and Watson, Bancroft, Claflin Sisters, the Pasmalo Trio, Williams and Williams, the Three Moshiers, Jessie Hyams, Tom Galvin, the King Sisters, Armstrong and Porter, Walsh and Thorne, the Patnaudes, George Volna, and Harrington.——Item: Next season will see an extension of the burlesque houses in Boston, as it is quite probable that the stock at the Bowdoin Square will be given up and the house will be devoted to this kind of combination. Indeed a current rumor has it that still another house will enter to this kind of attraction, but no definite statement to that effect has yet been made. JAY BENTON.

PHILADELPHIA, PA.—The White Rats continue to do a big business at the Arch Street, and no wonder, when the attractions are considered. The opening of the Arch Street was originally intended to affect the patronage of Keith's, situated some three blocks away. Keith's continues, however, day and night to capacity, but the move has hurt the burlesque houses, that cannot compete with the Rats in their olios.——The following White Rats play the Arch Street 8-13: Eddie Girard and Jessie Gardner, Bert Coote and co., Charlie Case, Donahue and Nichols, Eleanor Falk, Maxwell and Simpson, Talbot and Davison, Le Roy and Clayton, Three Howard Sisters, Dick and Kitty Eamins, Maude Amber, Dick and Alice McAvoy, and John W. Ransone.——Keith's presents 8-13 the Agoust Family, Cecilia Loftus, the art studies, Edwin Milton Royle and Selina Fetter Royle, Arras and Alice, Hughes and Anger, the Nolas, the Holbrooks, Vilona Sisters, Al. Lawrence, Ford Brothers, Martin, Sugimoto Troupe, and the biograph.——This is the last week of vaudeville this season at the Grand Opera House, the entertainment 8-13 presenting Marshall P. Wilder, Mr. and Mrs. Sidney Drew, Le Roy and Clayton, Richard Harlow, Joe Flynn, Carmen Sisters, Stinson and Merton, Louise Gunning, Haines and Pettingill, Carrie Behr, and Pantzer Trio. Prospects excellent for large patronage. Maud Daniels has secured the house by rental for an indefinite supplementary season from the present lessees and opens with the Wilbur Opera co. in Fra Diavolo, with Pauline Hall, 15.——Ed F. Rush's Victoria Burlesquers are at the Trocadero 8-13. Wine, Woman and Song 15-20.——The Lyceum has Howard and Emerson's A New York Girl 8-13, with Marie Richmond, Farrell Taylor Trio, New York Four, Campbell and Caulfield, and Andy Lewis; business good. A Social Maid 15-20.——Matt J. Flynn's Big Sensation, that played the Kensington 1-6, changed to the Star 8-13, with Keely Brothers in a bag punching exhibition as special feature.——The Kensington has Blondell and Fennessy's The Katzenjammer Kids, which is brimful of clean and bright humor, and thoroughly appreciated in the uptown district, with a certainty of large returns. The Broadway Burlesquers 15-20. As a feature to attract ladies, they can have any seat in the house any night or matinee, except Monday and Saturday nights, for ten cents.——Items: The White Rats have completed arrangements to hold their first annual convention on Young's Pier, Atlantic City, N. J., the first week in July.——Staley and Birbeck closed their engagement at the Grand 5, on account of the death of Mr. Staley's brother, who was killed by a railroad accident in Chicago. S. FERNBERGER.

WASHINGTON, D. C.—The bill at Chase's New Grand 8-13 includes Otis Harlan, White and Stuart, Quaker City Quartette, Pete Baker, Raymond and Kurkamp, Les Trois de Regney, Gallando, and the biograph. Fanny Rice in Nell Gwyn 15-20.——Phil Sheridan's City Sports are at the Lyceum 8-13, and the basket ball team of chorus girls have, by challenges sent to local basket ball teams, awakened interest that will result in increased attendance, for basket ball is a craze here. The olio: Josselin Trio, Kitty Miley, Mark and Kitty Barte, Craig and Ardell, Mayer, Carroll and Mayer, Magnolia Trio, and Brandon and Clare. Big Sensation co. 15-20.——May Howard's co. are at the Bijou 8-13, with May Howard, Lillie Engstrom, Marion and Pearl, Armstrong Brothers, Violet St. Clair, Grace Celeste, Sheridan and Flannagan, and Frankie Emmett. The Gay Girls of Gotham 15-20.——Item: W. F. Thomas, of the business staff at Chase's New Grand, who has leased Glen Echo, on the Potomac, claims that improvements now being completed will make that resort more popular than ever. A new addition will be a "Midway," with a Turkish theatre and cafe, Lunette, Bostock's animals, Streets of Cairo, a crystal maze, and such. An aerial railway is being constructed. Henry F. Smith, of the orchestra at the New Grand, has signed with Manager Thomas for the Summer as general musical director in charge of three orchestras. JOHN T. WARDE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): For 1-6 Mr. Poli offered the dainty little operetta, Miyo San, a most artistic novelty, and should find favor with any audience. The settings are picturesque, the costumes handsome, and the little co. have good voices, which they know how to use. Laura Denis sang the title-role, the others being Helen Brackett, Harriet Graham, and William Blaisdell. Willard Simms and Aimee Angeles scored their usual emphatic hit. Others were Maud Nugent, Carmen Sisters, Brothers Martine, Grant and Grant, Bixley and Hughes, and the vitagraph. For 8-13: Lillian Burkhart, the Laytons, and Jessie and Willie Barrows.——Items: Seven hundred Yale students were waiting when Manager Poli opened his theatre 30. They bought up the boxes and front of house. Mr. Poli, fearing a disturbance, went among them and, complimenting them on their good behavior for the past nine years, asked them to have a good time, but not to disturb the performance. They promised to be good, and indeed they were. When they left they called out Manager Poli and gave him the college cheer. JANE MARLIN.

ALBANY, N. Y.—Proctor's (Fred. F. Proctor, manager; F. F. Nash, resident manager): The Marcel living pictures were the main attraction and the talk of the town 1-6. They remain another week. The others included Jess Dandy, Sydney Grant, Elsecta, Vilona Sisters, Sophie Burnham, Prouty Brothers, and Edward and Mlle. Hosea.——Gaiety (Agnes Barry, manager): The Queen of the Orient March 28-30 was not up to the standard. Houses small. Little Egypt's Burlesquers 1-3 were another disappointment. Harry Wright and Nellie Lytton, and Betts and Reynolds were the best in the olio. Frank Carr's Indian Maidens 4-6. Dewey Burlesquers 8-10.——Item: Maurice F. McLoughlin, who had been resident manager at Proctor's in Albany about two months, during which time he had made many friends, has gone to Montreal to assume the management of Mr. Proctor's house there, and F. F. Nash has returned to Albany. CHARLES N. PHELPS.

CINCINNATI, O.—The Orpheum Show played a return at the Columbia March 31-6 and repeated the big hit made there earlier in the season. Bertie Fowler was prevented by illness from appearing after the first performance, but her place was acceptably filled by Louise Dresser, who happened to be resting here. Examination Day at School and The Key of C were sketches of unusual merit, presented respectively by Al. Leech and the Three Rosebuds and Cressy and Dayne. Individual hits were made by Jack Norworth, the Ozmays, Weston and Herbert, and Johnson, Davenport and Lorella. Mlle. Adgie and her lions gave the most remarkable and interesting performance of the kind seen here in a long time.——At the People's the Australian Burlesquers showed 31-6 The Girl in White, Perry and Hylands, Leo and Chapman, Kennedy and Quatrelli, and Nolan and White. H. A. SUTTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Cecilia Loftus headed the list 1-6. Hilda Thomas, assisted by Lou Hall, in The Lone Star; the Finneys, Fitzpatrick and Tupper, Willis Family, Seymour and Dupree, Post and Clinton, Belmont and Weston, Derenda and Breen, Al. Lawrence, John Geiger, Crolius and St. Alva, and the biograph made up the bill. For 8-13: George Thatcher, Thorne and Carleton, Three Navarros, Elizabeth M. Murray, Mansfield and Wilbur, Sisters O'Meers, Platt

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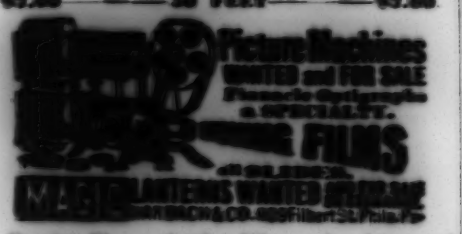

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and Sutherland, Herbert and Willing, Mr. and Mrs. Tom McMahon, J. B. Maenaus, Nello, Murphy and Butler, and the biograph.——Olympic (Spitz and Nathanson, managers): A good bill was given 1-6 by Clark Brothers' Royal Burlesquers to fair houses. The olio: Eulalie and Rinehart, Leslie and Adams, Kelly and Adams, Trolley Car Trio, Coulter and Starr, and the Lesilles. The Jolly Grass Widows 8-13.——Westminster (George H. Batcheller, manager): Rice and Barton's Big Gaiety co. did a good week 1-6 and gave one of the best bills of the season. The co. contained a number of Providence favorites, and included Charles Barton, Idylln Vyner, Frankie Haynes, Adelaide Marsden, Eckhoff and Gordon, Revere Sisters, Mullen and Dunn, Rice and Elmer, Ruff and Retto, and Princeton Sisters. The Gay Morning Glories 8-13. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Rose Sydell's London Belles played the Ben Ten 1-6 to fine patronage. It was their first appearance here for three seasons and a hearty welcome was extended. Rose Sydell appeared in burlesques. The olio presented the Van Cooks, Bohemian Trio, Billy Hart, Laura Langton and Nellie Foster, Esher Sisters, John A. Boone, Mitchell and Anderson, James La Clare, and Four Nelson Sisters. T. W. Dinkins' Vagabonds 8-13. Rose Hill co. 15-20.——Items: Manager Thomas W. Dinkins has changed his headquarters in New York to the New Zealand Building, Broadway and Thirty-seventh street, with Sam Scribner and H. C. Jacobs. W. H. Gough, late of A Mormon Wife, is now at home in this city with his family. He will enter vaudeville 22 with a dramatic sketch by himself, The Christmas Angelus. WALTER C. SMITH.

OMAHA, NEB.—Creighton Orpheum offered March 31-6: Francesca Redding and co., in Her Friend from Texas, made a good impression: A. L. Guille, Brothers Damm, Horace Goldin, McConnell Sisters, the Raymonds, and a military sketch by the Gatling gun section of the Omaha Guards, put on the stage for the first time, and which it is intended to present over the Orpheum circuit and possibly in the East. This made an instant hit. For 7-13: Robert Hilliard in The Littlest Girl, Bunth and Rudd co., Dorothy Neville, Castellat and Hall, and John J. Welch.——At Mineo's Trocadero, Fred Rider's Moulin Rouge appeared 31-6. The olio: Robert J. Conwell, Behan Trio, Mlle. Owenttee, Colton Comedy Duo, Dave Morrissey, and Harry Belmont. The Tammany Tigers 7-13. J. R. RINGWALT.

BUFFALO, N. Y.—Shea's Garden Theatre: One of Buffalo's sweetest singers, Mrs. Louis W. Gay, made her vaudeville debut 1-6 and was most successful, her sweet, strong voice being delightful and her selections pleasing. Nick Long and Idaline Cotton, the latter in an impersonation of Mrs. Fiske as Becky Sharp, made a hit. Merritt and Murdoch, Fisher and Carroll, the Juggling Johnsons, Willis P. Sweatnam, Lockhart's elephants, Max Cincinnati, and the biograph completed the list; business big. Nearly the entire house was sold out early in the week for the Eagles' benefit 6.——Court Street: Irwin's Big Show, with two burlesques and specialties by Barney Bernard, Eight Cornallas, Grace Montell, Kearney and Doran, and the Brownings, pleased good houses 1-6. FRANK E. WILCOX.

ST. LOUIS, MO.—The Columbia had fairly good Holy Week business. The Nelson Family were the feature. Foy and Clark and Dempsey and Mack were other leaders. For 8-14: Kara, Thorne and Carleton, Lewis and Ryan, Polk and Kollins, Four Huntings, Zeb and Zarrow, Edna Collins, Hayman and Hayman, Leah Russell, Rosby and Rostelle, Carrie Wilmer, and Proctor and Hamilton.——Watson's American Beauties were not greatly affected by Holy Week. Gus Rublin was an extra attraction, otherwise the bill was the same presented earlier in the season at the Fourteenth Street. The Knickerbocker Burlesquers 7-13, with Rice, Cady and Vedder, Brothers La Mayne, Carleton and Terre, Bert and Sophie Leslie. The City Club 14-20. J. A. NORTON.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): The Lenten season was not unanimously observed, judging by the crowds March 25-31. Mr. and Mrs. Mark Murphy made no end of fun in The Seventh Son. Beatrice Moreland's methods of Taming a Husband, while hardly practicable, proved very diverting. Conkley and Husted caught on with singing and dancing. The Mascagnos in a wonderful acrobatic turn, and Tillie Salinger won out with light opera selections. Wilson and Waring and Oriskany Brothers continued to please, and the biograph was the old reliable. Entertainers April 1-7: Smith and Campbell and Techow's cats. S. E. DEWEY.

CLEVELAND, O.—The Empire will have for its headliner 8-13 Jessie Bartlett Davis, followed by the Three Diamonds, O'Brien and Havel, Williams and Adams, Eddie Heron and co., Charles McDonald, and Genaro and Theol.——Weber's Dainty Duchess will be the attraction at the Star 8-13. The olio: Harvey Sisters, Russell and Tillyne, Sol and Nat Fields, Joe and Nellie Doner, Annette Peyser, Faunce and Orwell, and Brown, Harrison and Brown.——The Prospero Troupe were specially engaged for the Empire 1-6 and made a hit. WILLIAM CRASTON.

TORONTO, CAN.—Shea's (M. Shea, manager): Corbyne, as pleasing as ever, was the feature 1-6. O'Brien and Havel repeated the turn with which they made such a big hit last season. Brandon Hurst and co., Bert Marshall's Street Urchin Quartette, Johnny Carroll, Warren and Blanchard, and John and Bertha Gleeson were others.——Royal (J. C. Coulson, manager): The show is practically the same from week to week, and business remains stathenary at the minimum. J. V. McAREE.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The feature 1-6 was Paula Edwardes in a new sketch, or rather monologue, The Dumb Waiter. It is a clever idea, piquantly carried out by Miss Edwardes. The Four Weston Sisters scored, and good impressions were made by Emma Florence and co. in At the Turf Inn, Nowell and Niblo, Fitzgibbon, McCoy and Fitzgibbon, Armour and Baguley, Barry and Halvers, and Pauline De Vere. JOHN M. KENDALL.

TOLEDO, O.—Empire (I. H. Garson, manager): For March 31-6: McBride and Goodrich, Alf Grant, Stanley and Wilson, Alice Shaw and daughters, Lew Wells, Four Rentons, Bison City Quartette, and Imperial Japs; business fair. For 7-13: Grace Van Studdiford, Reno and Richards, Kelly and Mason, Doherty Sisters, and the De Muths. C. M. EDSON.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): The Tammany Tigers March 31-6 to capacity. The olio: Burke and McAvoy, Henrietta Dreyer, Sam J. Adams, Robinson and Irvin, Carlin and Brown, Anna and Charles Glockers, and Ricardo Family. The Gay Masqueraders 7-13. GEORGE H. COLGRAVE.

MONTREAL, CAN.—The bill at Proctor's 1-6 was led by Jules and Ella Garrison. Will H. Fox, and Leo Dervalto. Others were Krebel's animals, Sato Sunetaro, Devere and Morrow, Althea Twin Sisters, Burrell Barbaretto, and the kalatechnoscope. W. A. FREMAYNE.

PITTSBURG, PA.—H. W. Williams, Jr.'s, Imperial Burlesquers were at the Academy 1-6. The bill included Parmody, Whitelaw and Stewart, John E. Cain, Phyllis Ruffel, Fred Bulla, Blanche Newcomb, and Barton and Ashley. Weber's Parisian Widows 8-13. L. W. MENDENHALL.

BALTIMORE, MD.—Manager Chase presents at the Lyceum 8-13 Dixon, Bowers and Dixon, Max Waldron, Fields and Ward, Stelling and Revelle, and others.——The attraction at Kernan's Monumental 8-13 is the Rentz-Santley co. Rose Sydell's London Belles 15-20. HAROLD RUTLEDGE.

NEWARK, N. J.—Waldmann's Opera House: The Utopians 1-6. The olio: Garnold and Gilmore, O'Dell and Perry, Whiting and Whiting, John Fields, Jr., Carrie B. Whallen, and Hickman Brothers. Bohemian Burlesquers 8-13. C. Z. KENT.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Rossley and Lee, J. J. Waller, Pelot, Allen and Delmain, Nute Laurell, Lester and Jerman, Gordon, Videcq, and Haverly, Secker, Wilkes, and Secker, Leroy and Levannion, 1-6; fair houses.——Item: Academy of Music opens a Spring season of vaudeville 8-13. It has been closed for some time.

SAN FRANCISCO, CAL.—Marie Wainwright was the feature at the Orpheum March 24-30 in Lady Dye's Escapade. The work of Miss Wainwright and co. was much applauded. Callahan and Mack, Burt Shepard, Techow's cats, Papinta, Smith and Campbell, and the Bunth and Rudd co. completed the programme.

ST. JOSEPH, MO.—Wonderland (E. P. Churchill, lessee and manager; Tedford B. Sparks, business-manager): Reopened 1-7 with Oukuro, the Robbins, Gilbert Sisters, Francesca, and Bartlett and May. Business big. For 8-14: Turley, Carroll and Nealy, Mack and Elliott, Odell and Gilmore, and Rose and Severus.

INDIANAPOLIS, IND.—Grand (Thomas J. Myers, manager): Tom Nawn and co. led 1-6 in Pat and the Genie. Julia Kingsley gave a very clever act. The Clipper Quartette, Miles and Raymond, Kelly and Mason, Mr. and Mrs. Stuart Darrow, Musical Johnstons, Hill and McPhee, and the biograph.——Empire: Park 1-6.

KEY WEST, FLA.—Palace (Nasmyth and Brachard, managers): Minnie Hess, Marguerite Zola, and Clark Mount were new faces at this popular house 1-6. Paul Brachard is now one of the managers.——Item: Arrangements are being made for the erection of a $10,000 theatre here.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, manager): For week 1-6: Henry Lee, Davis and McAuley, Robertus and Wilfredo, Annie Morris, Vernon, Edwin Gray, and the vitagraph. Manager Anderson has returned from New York, where he engaged several features for his house.

SCRANTON, PA.—Gaiety (Alf G. Herrinton, manager): Wine, Woman and Song March 28-30; packed houses; good bill. The olio: Gilbert and Goldie, Bonita, Al. Hoevet, Hanson and Drew, Broadway Burlesquers 8-10. Little Egypt 11-13. A Social Maid 15-17. Ends and Follies 18-20.

NORFOLK, VA.—The Granby (Otto Wells, manager): For 1-6: Zeno, Carl and Zeno, Barnes and Sisson, Gertrude Haynes, Clayton, Jenkins and Jasper, Robinson and Speck, Raymond and Kuckamp, and Ameta; best bill of the season; S. R. O. at every performance.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor): For 1-6: The De Brotts, Clara Blondell, the Ellises, Charles Gilroy, J. W. Kelsey, Carroll and Gardner, Mlle. Rosena, Castle Sisters, Josie Mahoney, May Wilson, Ida Moncrief, and stock; business big.

TROY, N. Y.—Star (William H. Buck, manager): Frank E. Carr's Indian Maidens 1-3 showed Bessie Phillips, Cunningham and Marquem, Mack and Matthews, Belle Gordon, and O'Brien and Jennings. Good business. Little Egypt Burlesquers 4-6.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): For March 31-6: Weston and Beasley, Knight Brothers, the Laytons, the De Muths, the McDades, Chalk Saunders, Russell and Buckley, and the vitagraph.

MINNEAPOLIS, MINN.—The Gay Masqueraders gave an enjoyable bill at the Dewey March 31-6 to large business.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Agoust Family—Keith's, Phila., 8-13.
Alden, John—Orpheum, San Francisco, 14-27.
Allen and Delmain—Music Hall, Lowell, 8-13.
Allen, Minnie, and Murphy, Will H.—Grand, Indianapolis, 8-13.
Allisons, The—Novelty, Brooklyn, 8-13.
Amber, Maud—Arch St., Phila., 8-13.
Anderson Sisters—G. O. H., Syracuse, 8-13.
Angeles, Aimee—Keith's, N. Y., 8-13.
Arms and Alice—Keith's, Phila., 8-13.
Asleys, The—Park, Youngstown, 1-6; M. H., Boston, 15-20.
Atchison-Ellis, Edgar—Cook's, Rochester, 8-13.
Austins, Tossing—New Gilmore, Springfield, 8-13.
Baileys, The—Proctor's, 5th Ave., 8-13.
Baker, Pete—Chase's, Wash., 8-13.
Barrows, Jesse and Willis—Poli's, New Haven, 8-13.
Bell, Digby—Proctor's, 23d St., 8-13.
Belle and Richards—Music Hall, Boston, 8-13.
Bennett, Johnstone—Park, Youngstown, 8-13.
Bernard, Sam—Keith's, N. Y., 8-13.
Bindley, Florence—Orpheum, Brooklyn, 8-13; K. and E., N. Y., 15-20.
Bison City Quartette—Grand, Indianapolis, 8-13.
Blake, Harry and Flora—Empire, Nottingham, Eng., 8-13; Empire, Cardiff, 15-20.
Blocksom and Burns—Novelty, Brooklyn, 8-13; Music Hall, Brooklyn, 15-20.
Bower and Wilson—Music Hall, Boston, 8-13.
Boyd, Charles—New Gilmore, Springfield, 8-13.
Breese, Edmund—Music Hall, Boston, 8-13.
Broadway Trio—Savoy, Lowell, 8-13.
Brooks Bros.—Proctor's, 5th Ave., 8-13.
Burkhardt, Lillian—Poli's, New Haven, 8-13.
Burth and Rudd—Orpheum, Omaha, 7-13.
Burt, Nellie—Chase's, Baltimore, 8-13.
Burton and Brooks—Grand, Indianapolis, 8-13.
Cadieux, Mons.—Savoy, Lowell, 8-13.
Cairoli, Juan, Haines and Pettingill—K. and B., 8-13.
Canfield and Cronin—K. and B., N. Y., 8-13.
Carrington and Holland—Proctor's, 23d St., 8-13.
Carroll, Johnnie—Grand, Indianapolis, 8-13.
Carter and Billy—Wonderland, St. Joseph, 8-13.
Case, Charlie—Arch St., Phila., 8-13.
Casey and Le Clair—Park, Rochester, 8-13.
Castellat and Hall—Orpheum, Omaha, 7-13.
Caswell and Arnold—Empire, Fall River, 8-10.
Chick, Mr. and Mrs. John T.—Casto's, Lawrence, 8-10.
Circus, Carrie—Amsterdam, Holland, 1-30; Empire, London, May 5-July 1.
Clark, Wallie—Sheedy's, New Bedford, 8-13.
Clemart, W. H.—Proctor's 23d St., 8-13.
Clemence, Sisters—Duquesne, Pittsburg, 8-13.
Clements, Al.—Sheedy's, New Bedford, 8-13.
Clifford and Huth—Duquesne, Pittsburg, 8-13.
Cogan and Bacon—Music Hall, Boston, 8-13.
Collins, Edna—Columbia, St. Louis, 8-13.
Comstock, Laura—Proctor's 5th Ave., 8-13.
Conway and Leland—Bijou, Richmond, 8-13.
Cook, Augustus—Savoy, Lowell, 8-13.
Coote, Bert—Arch St., Phila., 8-13.
Corbett, Jas.—K. and E., N. Y., 8-13.
Courtney and Dunn—New Gilmore, Springfield, 8-13.
Craigs, The—Proctor's 125th St., 8-13.
Crane Bros.—Proctor's 125th St., 8-13.
Crane, Lawrence—Duquesne, Pittsburg, 8-13.
Crawford Sisters—Novelty, Brooklyn, 8-13.
Cressy and Dayne—Grand, Indianapolis, 8-13; Olympic, Chicago, 15-20.
Cupidus and Alva—Keith's, Boston, 8-13.
Cyrenes, Two—K. and E., N. Y., 8-13.
Dandy, Jess—Pastor's, N. Y., 8-13; Keith's, Boston, 15-20.
Darel, Bertha—K. and E., N. Y., 8-13.
Darrow, Mr. and Mrs. Stuart—Hopkins', Chicago, 7-13; G. O. H., Memphis, 15-20.
D'Arville, Camille—Grand, Indianapolis, 8-13.
Davies W. Cahill—K. and E., N. Y., 8-13.
Davis, Belle—Keith's, Boston, 8-13.
Davis, Jessie Bartlett—Empire, Cleveland, 8-13.
Davis and Macauley—Olympic, Chicago, 8-13; Haymarket, 15-20.
Deaves, Mr. and Mrs. Walter—Pastor's, N. Y., 8-13.
Delmore, Misses—Bijou, Richmond, 8-13.
Dempsey Mack—Haymarket, Chicago, 8-15.
De Muths, The—Empire, Toledo, 7-13.
De Witt and Burns—Orpheum, Brooklyn, 8-13.
Devere, Wm.—Proctor's, 58th St., 8-13.
Dickson, Charles—Keith's, Boston, 8-13.
Dixey, Henry E.—Empire, Rochester, 8-13.
Dixon, Bowers and Dixon—Chase's, Baltimore, 8-13.
Dodo, Prof.—Empire, Rochester, 8-13.
Doherty Sisters—Empire, Toledo, 7-13.
Donohue and Nicholas—Arch St., Phila., 8-13.
Downs, J. Nelson—Apollo, Dusseldorf, Germany, 1-31.
Dreyer—Pastor's, N. Y., 8-13.
Drew, Mr. and Mrs. Sidney—K. and E., N. Y., 8-13.
Drew, Dorothy—Bijou, Richmond, 8-13.
Dunmade, Three—Empire, Cleveland, 8-13.
Dupont, Mary—Lothian, Chas.—Proctor's, 125th St., 8-13.
Easterbrooks, The—Casto's, Fall River, 8-10; Lawrence, 11-13.
Eckert and Berg—Proctor's, 58th St., 8-13.
Eddy, Jenny, Trio—Novelty, Brooklyn, 8-13.
Edouin May—Park, Worcester, 8-13.
Edsell, Dean—Proctor's, 5th Ave., 8-13.
Edwards, Jennie—Music Hall, Lowell, 8-13.
Eldora and Norine—Music Hall, Brooklyn, 8-13.
Eldridge, Press—Bijou, Richmond, 8-13; Proctor's, 5th Ave., 15-21.
Elmore Sisters—Palace, Manchester, Eng., 1-13; Empire, Liverpool, 15-20.
Elsesta—Proctor's, 125th St., 8-13.
Emons, Emerson and Emons—Novelty, Brooklyn, 8-13.
Empire City Quartette—Wonderland, Detroit, 8-13; Park, Youngstown, 15-27.
Esterbrook Brothers—Music Hall, Lowell, 8-13.
Estus, Ed—Proctor's, 23d St., 8-13.
Evans, George—K. and E., N. Y., 8-13.
Falk, Eleanor—Arch St., Phila., 8-13.
Fayboys, The—Shea's, Buffalo, 8-13.
Farrell, Jack, Mr. and Mrs.—Proctor's, 23d St., 8-13.
Fatima and Smann—Proctor's, 125th St., 8-13.
Faust and Sprague—K. and E., N. Y., 8-13.
Fields, W. C.—Palace, London, 18, indefinite.
Fields and Ward—Chase's, Baltimore, 8-13.
Finneys, The—Keith's, Boston, 8-13.
Fisher and McDonough—G. O. H., Syracuse, 8-13.
Flatt and Sutherland—Keith's, Providence, 8-13.
Fletcher, Leonard—Olympic, Chicago, 8-13; G. O. H., Chicago, 15-20.
Ford Brothers—Music Hall, Lowell, 8-13.
Fox, Nadge—Music Hall, Lowell, 8-13.
Francelli and Lewis—Empire, Rochester, 8-13.
Frank and Don—K. and E., N. Y., 8-13.
French, Ed—Empire, Rochester, 8-13.
Fritz, Leslie and Eddie—Proctor's, 23d St., 8-13.
Fuller, Mollet and Burke—Orpheum, San Francisco, March 31-April 13; Orpheum, Los Angeles, 14-27.
Gallando—Chase's, Washington, 8-13.
Gardner and Vincent—Park, Worcester, 8-15.
Gassman, Josephine—Orpheum, San Francisco, 7-21.
Gaylor and Graff—Orpheum, Brooklyn, 8-13.
Genaro and Theol—Empire, Cleveland, 8-13.
Girard and Gardner—G. O. H., Syracuse, 8-13.
Girard, Gilbert—K. and E., N. Y., 8-13.
Gladstone, Lotta—Grand, Indianapolis, 8-13; Grand, Nashville, 15-20.
Gleason, Mina—Park, Rochester, 8-21.
Glenroy, James Richmond—Howard, Boston, 8-13.
Gordon and Lick—Casto's, Lawrence, 8-10; Fall River, 11-13.
Grapewin and Chance—H. and S., N. Y., 29-May 4.
Gray, Eddie—Novelty, Brooklyn, 8-13.
Green, Chris—Standard, St. Louis, March 31-6.
Hagenback's Lions—Chase's, Washington, 8-13.
Haines and Pettingill—K. and E., N. Y., 8-13.
Hale and Frances—Proctor's, 23d St., 8-13.
Halliday and Quinn—Empire, Rochester, 8-13.
Hampton, Prof. J. W.—Casto's, Fall River, 8-10; Lawrence 11-13.
Harlan, Otis—Chase's, Washington, 8-13.
Harmony Four—Bijou, Richmond, 8-13.
Harrison Bros.—Keith's, Boston, 8-13.
Hart and De Mar—Orpheum, Brooklyn, 8-13.
Hart, Annie—K. and E., N. Y., 8-13.
Hart, Lily—Pastor's, N. Y., 8-13.
Harty, J. W.—Casto's, Fall River, 8-10; Lawrence 11-13.
Hastings, Harry—Casto's, Fall River, 8-10; Lawrence 11-13.
Hayman and Hayman—Columbia, St. Louis, 8-13.
Haynes, Gertrude—Music Hall, Boston, 8-13.
Haynes, Jessie—Howard, Boston, 8-13; Stone's 15-20.
Healey, John—Proctor's, 58th St., 8-13.
Herbert and Willing—Keith's, Providence, 8-13.
Heron, Eddie—Empire, Cleveland, 8-13.
Herrmann, Adelaide—Cook's, Rochester, 8-13; Shea's, Buffalo, 15-20.
Hilliard, Robert—Orpheum, Omaha, 7-13.
Hines and Remington—Orpheum, Brooklyn, 8-13.
Holbrooks, The—Keith's, Philadelphia, 8-13.
Holcomb, Cushman, and Curtis—Orpheum, Brooklyn, 8-13.
Howard and Bland—Shea's, Buffalo, 8-13.
Howard and Linder—Keith's, Boston, 8-13.
Hughes and Auger—Keith's, Philadelphia, 8-13.
Huntings, Four—Columbia, St. Louis, 8-13.
Hurd, Frederick—Pastor's, N. Y., 8-13.
Ingram and Lucklin—Proctor's, 125th St., 8-13.
Jucklin and Ingram—Proctor's, 125th St., 8-13.
Jurbeau, Vernona—Duquesne, Pittsburg, 8-13.
Judges, Two—M. H., Boston, 8-13.
Kara, Thorne, and Carleton—Columbia, St. Louis, 8-13.
Keaton, Joe, Myra and Buster—Pastor's, N. Y., 8-13.
Kelly and Ashby—Shea's, Buffalo, 8-13.
Kelly and Mason—Empire, Toledo, 7-13; Mt. Clemens, Mich., 14, indefinite.
Kings, Three Musical—G. O. H., Syracuse, 8-13.
Kokin, Mignonetti—Keith's, N. Y., 8-13.
La Fayette—Shea's, Buffalo, 8-13.
Lassard Bros.—Standard, St. Louis, March 31-6.
Lawrence, Al.—Keith's, Phila., 8-13.
Laytons, The—Poli's, New Haven, 8-13.
Lee, Henry—G. O. H., Syracuse, 8-13.
Lelliotts, Three—Park, Rochester, 8-13.
Leonard and Fulton—Sheedy's, New Bedford, 8-13.
Le Roy and Clayton—K. and E., N. Y., 8-13.
Leslie and Willis—Keith's, Providence, 8-13.
Lester and Jerman—New Gilmore, Springfield, 8-13.
Lewis and Ryan—Columbia, St. Louis, 8-13.
Lichfield, Mr. and Mrs. Neil—Proctor's, 23d St., 15-20.
Linton and Whitney—K. and E., N. Y., 8-13.
Little and Pritzkow—Proctor's, 23d St., 8-13.
Littlefield, C. W.—Casto's, Lawrence, 8-10.
Livingstons, Three—K. and E., N. Y., 8-13.
Loftus, Cecelia—Keith's, Phila., 8-13.
Long, Nick and Idaline Cotton—Shea's, Toronto, 8-13; Keith's, N. Y., 15-20.
Lovis and Alvina—K. and E., N. Y., 8-13.
Lorraine, Alice—Proctor's, 5th Ave., 8-13.
Lotty, Mlle.—K. and E., N. Y., 8-13.
Lowe, Martha Dorlon—Novelty, Brooklyn, 8-13.
Macanan, Pat—Keith's, Providence, 8-13.
Macco—Park, Rochester, 8-13.
Macks and Mara—Savoy, Lowell, 8-13.
Madden, Mary—Savoy, Lowell, 8-13.
Mallory Bros. and Brooks—Olympic, Chicago, 7-13; Haymarket, 14-20.
Mansfield and Walker—Keith's, Providence, 8-13; Keith's, N. Y., 15-20.
Marcel's Living Pictures—Proctor's, Albany, 8-13.
Marion, Sam, and Mossy Sisters—K. and E., N. Y., 8-13.
Marsh and Sartella—Columbia, St. Louis, 6-13; G. O. H., Chicago, 15-20.
Martini—Keith's, Phila., 8-13.
Mast and Sartelli—Hopkins', N. Y., 8-13.
Matthews and Ayte—Pastor's, N. Y., 8-13.
Matthews and Harris—Empire, Rochester, 8-13.
Matthews and Thompson—Pastor's, N. Y., 8-13.
Maxwell and Simpson—Arch St., Phila., 8-13.
Mazuz and Mazuz—K. and E., N. Y., 8-13.
McAvoys, The—Arch St., Phila., 8-13.
McDonald Bros.—Dockstader's, Wilmington, 8-13.
McDonald, Charles—Empire, Cleveland, 8-13.
McMahons, The—Keith's, Providence, 8-13.
Melrose Brothers, Three—Casto's, Lawrence, 8-10; Fall River, 11-13.
Melville and Stetson—Keith's, Boston, 8-13.
Meredith, Maud—Shea's, Buffalo, 8-13.
Merrills, Three—Orpheum, Brooklyn, 8-13.
Mimic Four—Duquesne, Pittsburg, 8-13.
Mohr, R. H.—Proctor's, 58th St., 8-13.
Monroe, Musks, and Lawrence—Cook's, Rochester, 8-13; Bijou, Richmond, 15-20.
Moran, Pearson, and Picks—Proctor's, 23d St., 8-13.
Morrell and Evans—Pastor's, N. Y., 8-13.
Mortimer, Emma—Casto's, Lawrence, 8-13; Fall River, 11-13.
Morton, [illegible] N. Y., 8-13.
Morton, Sam, Kate and Cora—Duquesne, Pittsburg, 8-13.
[illegible]
MURPHY, MR. AND MRS. MARK—Orpheum, [illegible]
Murphy, Will—Grand, Indianapolis, 8-13.
Murray and [illegible]
Murray, [illegible]
Musical Duo, F[illegible]
Musical Kn[illegible]
Nello—Keith's, Providence, 8-13.
Neville, Arthur—Novelty, Brooklyn, 8-13.
Navarros, The—Keith's, Providence, 8-13.
Neville, Beverly—Orpheum, Brooklyn, 8-13.
Newell, Chinquilla, and Dunedin—Pastor's, N. Y., 8-13.
NIBLO, FRED—Keith's, N. Y., 8-13; Keith's, Phila., 15-20.
Nichols Sisters—Proctor's, 58th St., 8-13.
Nobles, M. and Mrs.—Keith's, Boston, 8-13; New Haven, 15-20.
Noles, The—Keith's, Phila., 8-13.
Norman, Mary—Columbia, Cincinnati, 8-13.
Norton, Miss K.—K. and E., N. Y., 8-13.
O'Brien and Havel—Empire, Cleveland, 8-13.
Odell-Gilmore—Wonderland, St. Joseph, 8-13.
Olivas, Five—Proctor's, 58th St., 8-13.
O'Meers Sisters—Keith's, Providence, 8-13.
Omer, Inga—Sheedy's, New Bedford, 8-13.
ONRI, ADELE, TRIO—Keith's, N. Y., 8-13; Keith's, Phila., 15-20.
O'Rourke, Eugene—Grand, Indianapolis, 8-13.
Osterman, Katherine—Proctor's, 5th Ave., 8-13.
Ostrado—Proctor's, 125th St., 8-13.
Owly, Randall and Kippy—Sheedy's, New Bedford, 8-13.
Pantellos, The—Binghamton, 8-13; Hornellsville, 15-20.
Pattens, The—Music Hall, Brooklyn, 8-13.
Paulette—Music Hall, Boston, 8-13.
Phoebe—Novelty, Brooklyn, 8-13.
Pierce and Egbert—Casto's, Lawrence, 8-13.
Polk and Kollins—Columbia, St. Louis, 8-13.
Post and Clinton—Keith's, N. Y., 8-13; Keith's, Boston, 15-20.
Powell, The Great—Novelty, Brooklyn, 8-13.
Powers Bros., Three—K. and E., N. Y., 8-13.
Preble's Dogs—Bijou, Richmond, 8-13.
Proctor and Hamilton—Columbia, St. Louis, 8-13.
Quaker City Quartette—Chase's, Wash'n, 8-13.
Rae and Broscho—Empire, Rochester, 8-13.
Ramza and Arno—Bijou, Richmond, 8-13.
Ransone, John W.—Arch Street, Phila., 8-13.
Rawlston, Zelma—Proctor's, 58th St., 8-13.
Raymond and Kuckamp—Chase's, Wash'n, 8-13.
Redding, Francesca—Orpheum, San Francisco, 15-20.
Reilly and Woods—Music Hall, Boston, 8-13.
Reno and Richards—Empire, Toledo, 7-13.
Rentons, Four—Proctor's, 125th St., 8-13.
Rhode's Marionettes—Proctor's, 58th St., 8-13.
Rice and Walters—Proctor's, 58th St., 8-13.
Robinson and Speck—Pastor's, N. Y., 8-13.
Robinson, Ethel—Chase's, Baltimore, 8-13.
Rocca, Cincinta Della—Proctor's, 58th St., 8-13.
Rose and Severus—Wonderland, St. Joseph, 8-13.
Rose, Julian—Park, Youngstown, 8-13.
Rosby and Rostelle—Columbia, St. Louis, 8-13.
Royce, Ray L.—Orpheum, Brooklyn, 8-13.
Royle, Edwin Milton and Selina Fetter—Keith's, Phila., 8-13.
Russell, Bijou—Casto's, Lawrence, 8-10; Fall River, 11-13.
Russell Brothers—Pastor's, N. Y., 8-13.
Russell, Leah—Columbia, St. Louis, 8-13.
Ryder's Trained Monkeys—Music Hall, Boston, 8-13.
Sabel, Josephine—Olympic, Chicago, 8-13; Haymarket, 15-20.
Sanford and Hensel—Music Hall, Lowell, 8-13.
Saunders, Chalk—Proctor's, 5th Ave., 8-13.
Saunders, Lucille—Studebaker, Chicago, 8-20.
Schaeffer, Severus—Proctor's, 5th Ave., 8-13.
Scott, Margaret—Sheedy's, New Bedford, 8-13.
Seymour and Dupree—Keith's, Boston, 8-13.
Sharpley and Darling—Pastor's, N. Y., 8-13.
Shaw, Allen—G. O. H., Syracuse, 8-13.
Shean and Warren—Bijou, Richmond, 8-13.
Simms, Willard—Keith's, N. Y., 8-13.
Smith and Fuller—Duquesne, Pittsburg, 8-13.
Smith, Doty and Cox—Shea's, Buffalo, 8-13.
Sunetaro, Sato—Proctor's, 125th St., 8-13.
Stanley and Wilson—Music Hall, Boston, 8-13.
Stanton and Modena—Casto's, Fall River, 8-13.
Stelling and Revelle—Chase's, Baltimore, 8-13.
Stephens, Hal—Orpheum, San Francisco, 1-21.
Stewart, Belle—New Gilmore, Springfield, 8-13.
Stine and Evans—Shea's, Buffalo, 8-13.
St. Onge Brothers—Duquesne, Pittsburg, 8-13.
Sully, Lew—Proctor's, Albany, 8-13; H. and B., Brooklyn, 15-20.
Swiggett and Clark—G. O. H., Chicago, 8-15; Grand, Indianapolis, 21-28.
Swinkard, Mr. and Mrs.—Keith's, Boston, 8-13; Keith's, Phila., 15-20.
Talbot and Davidson—Arch Street, Phila., 8-13.
Tedro, Henrietta—Proctor's, 23d St., 8-13.
Teggo and Daniel—Proctor's, N. Y., 8-13.
Terry and Elmer—Proctor's, 58th St., 8-13.
Thacher, George—Keith's, Providence, 8-13.
Thomas, Hilda—Keith's, Boston, 8-13.
Thomson, Harry—Music Hall, Lowell, 8-13.
Thorne, Alice—Casto's, Fall River, 8-10; Lawrence, 11-13.
Thorne and Carleton—Keith's, Providence, 8-13.
Thorne, Mr. and Mrs. Harry—Orpheum, Brooklyn, 8-13.
Thurman, Park, Rochester, 8-13.
Thurston, Howard—Winter Garden, Berlin, Germany, 1-30.
Toozoolin Arabs—K. and E., N. Y., 8-13.
Travollo—Proctor's, 5th Ave., 8-13.
Turley—Wonderland, St. Joseph, 8-13.
Vance, Clarice—Proctor's, 125th St., 8-13.
Van Leer and Duke—Casto's, Fall River, 8-10; Lawrence, 11-13.
Van Studdiford, Grace—Empire, Toledo, 7-13.
Vilona Sisters—Keith's, Phila., 8-13.
Walden, Max—Chase's, Baltimore, 8-13.
Walz and Ardelle—Grand, Syracuse, 8-13.
Ward and Curran—Proctor's, 125th St., 8-13.
Warren and Blanchard—Proctor's, 23d St., 8-13.
Watson and Hutchings—Empire, Rochester, 8-13.
Wayne and Caldwell—New Gilmore, Springfield, 8-13.
Webster and Aaron—Music Hall, Lowell, 8-13.
Welch, Charles Edward—Savoy, Lowell, 8-13.
Welch, John J.—Orpheum, Omaha, 7-13.
Weston and Beasley—Keith's, Boston, 8-13.
Whalleys, The—Sheedy's, New Bedford, 8-13.
White and Stuart—Chase's, Wash'n, 8-13.
Whiting Sisters—Shea's, Toronto, 8-13.
Whitney Bros.—Empire, Sheffield, 15-20.
Williams and Adams—Empire, Cleveland, 8-13.
Winter, Winona—Keith's, N. Y., 8-13.
Willis Family—Keith's, Boston, 8-13.
Willis, Nat—Orpheum, Brooklyn, 8-13.
Wilson, Belle—Dockstader's, Wilmington, 8-13.
Wimmer, Carrie—Columbia, St. Louis, 8-13.
Wood and Ray—Sheedy's, New Bedford, 8-13.
World's Comedy Four—Palace, N. Y., 8-13.
Yeamans, Jennie—K. and E., N. Y., 8-13.
Zara and Zara—Savoy, Lowell, 8-13.
Zazell and Vernon—Duquesne, Pittsburgh, 8-13.
Zeb and Zarrow—Columbia, St. Louis, 8-13.
Zimmer—Park, Rochester, 8-13.

AL. H. WILSON.

Success from the start has greeted Al. H. Wilson, the German dialect comedian and singer, during his initial season as a star under the management of Charles H. Yale and Sidney R. Ellis in the new romantic comedy The Watch on the Rhine, written by Sidney R. Ellis. Mr. Wilson has appeared [illegible] the large cities as far West as Kansas City, and the press has pronounced him the best singing dialect comedian on the American stage. His singing is not second to his acting, which is magnetic and forceful, while the production is one of the best of its class ever seen. A special feature of Mr. Wilson's appearances are his songs, which include "Love Is All in All," "My Little Frankie," "A Song of Home," "The Tea Kettle Song," "In Tyrol," and "When Parading." The scenic establishment of Mr. Wilson's play, The Watch on the Rhine, while unusually beautiful in historical aspect, and has been highly commended for the introductions of scenes in the picturesque valleys and romantic castles on the Rhine. Mr. Wilson has established himself firmly in the hearts of theatregoers, while managers pronounce him a box-office magnet. His success has been phenomenal, but it is not to be wondered at when the merits of the star, the play, the company and production are considered.

AT THE OLD CROSS ROADS.

Arthur C. Aiston has almost booked solid th[illegible] for his new play by Hal Reid, At the Old Cross [illegible] which he will send out next season stage[illegible] elaborate manner and with a cast [illegible] The principal part, that of Parepa [illegible] room, was written especially for and [illegible] by Estha Williams, who has for [illegible] been playing Nettie Rice [illegible] The tour which Manager Aiston [illegible] from thirty-five to forty [illegible] the East late in August.

GUS HILL'S [illegible]

RECOLLECTIONS OF ROSE EYTINGE.

The Sad Story of Madame Cherif Pasha—How Miss Eytinge Helped Her.

[illegible] the street, basking in perpetual sunshine, breathing the odors of perennial flowers, luxuriating always upon delicious fruits, being waited upon by willing slaves who feed the mind with subtle flatteries and the palate with cloying sweets, is not always to find life a playground.

The life in the Harems sometimes discloses tragedies soul-sickening in their secret horror and in the utter inability of any power to avenge them. An incident that recurs to me will illustrate what I mean:

The beginning of this tragedy dates back to the time of Mehemet Ali, the founder of the present Egyptian dynasty, if Egypt can now be said to have a dynasty.

When this man by a successful rebellion seized the reins of government and proclaimed himself its sovereign, he had in his confidential service a soldier who had served with distinction in the French army, where, at the period when he left that service, he held the rank of colonel.

This man, originally of the people, had risen to this position through the possession of unusual qualities. He was brave in action, ready in expedients, unscrupulous in carrying them out, and possessed of an insatiable cupidity.

The possession of these qualities led to his committing some act which brought disgrace upon himself, and sooner than await the consequences, which seemed inevitable, he deserted and sought service in Egypt, where he soon rendered himself indispensable to Mehemet Ali.

As soon as Mehemet Ali found himself Egypt's ruler he loaded this apostate Frenchman, who made no difficulty about declaring himself a good Mahommedan, with wealth and honors.

He bestowed upon him the title of Sulyman Pasha, and gave him as his first wife or queen of his Hareem an Armenian princess of great wealth and wondrous beauty.

And, though this man availed himself of his Mahommedan privileges to the fullest extent and kept a flourishing domestic establishment, he never deposed this princess from her first place in either his regard or her position.

She bore him a daughter, and for this daughter he exhibited the fondest and deepest paternal love; and he revolted from the thought of having her grow up in the ignorant, aimless, idle life of the Hareem. While she was little more than a baby he sent her to a convent in France to be educated, and to grow up in the Catholic faith. Her Mahommedan parentage was carefully concealed, not only from her schoolmates but from the sisterhood and from herself, only the Mother Superior being cognizant of the fact. It was only known that she was of high rank and great wealth.

She had been several years in the convent before she made a visit to her native place, and even then she was too young to realize the difference in the mode of life; and so she grew to womanhood virtually ignorant of the difference between herself and the girls who were her companions and friends, but from whom in the near future she was to be so completely and so cruelly separated.

At this time, in her budding womanhood and her fresh young beauty, she made one of her customary visits to her father, her mother having been dead several years; and during this visit her father after a sudden and brief illness died.

An examination of his affairs took place and the story of her great wealth was confirmed; it was found that while she was still an infant her father had settled an immense fortune upon her, but he had made no provision looking toward releasing her from being a Turkish subject.

The Viceroy was appointed her guardian and she was surrounded with every luxury that her great wealth entitled her to. But her Christian attendants were all sent back to France and her household was conducted upon a strictly Turkish basis and she herself was not permitted to leave the country. And in a very short time the Viceroy gave her in marriage to Cherif Pasha, who was at least double her age, a man of wealth and importance and a thorough Moslem.

She, a free woman, made free by that greatest of all enfranchisements, a cultivated mind, was thus condemned to slavery. She must as the wife of a Turk live in her husband's Hareem along with the other women of his household, where she must be in the keeping of an official who by right of his office carried the key to these apartments and only at his pleasure and in his custody could she leave them.

I had heard the tragic story of this woman some time before I saw her to know her, though she might have often been present on any one of the occasions when I visited the royal Hareem, and I not have been aware of her presence, as our Western custom of introduction and general intercourse did not prevail there.

But on an occasion I met there a woman who knew Madame Cherif by sight; at my request she pointed her out to me. As she sat gorgeously dressed and ablaze with gems she was a most pathetic figure. Though she had passed her first youth she was still a striking and noble figure, and bore traces of great beauty.

Her great, dark eyes were surrounded by circles almost as dark as themselves and she had an eager, starved glance. Her mouth was closely drawn in and her lips were pressed together as though she habitually kept back the words that were striving for utterance. I was most painfully impressed by her hands they were so pitifully eloquent. Such tiny hands they were, and as they lay so white and helpless looking on her gorgeous robe, they had a trick of fluttering, it seemed to me, like some lost bird whose wings had been sorely wounded.

There were tears in the quivering of those small fingers—they, and her eyes, and her mouth revealed a tragedy. I there and then made up my mind that if a woman who was herself happy in the privilege of having been born in a free land could brighten, if even in ever so slight a way, the dark fate of that unhappy woman, it should be done.

As soon as I could do so without attracting attention I asked to be presented to Madame Cherif Pasha. After a few ceremonious words of greeting on either side I said to her in my most distant manner, but with a slight shade of meaning in my voice, that it would give me great pleasure to call upon her. With a startled glance, first at me and then about her, she replied with one word, "Impossible!"

But I was determined that I would not be so easily discouraged. I said, "Is that your wish?" In reply, with another startled glance, she said, "It is my fear." To this I said, "Leave it to me," and I moved away.

I knew that in trying to offer any hope to this poor creature I was setting for myself no easy task, but I rested my hopes on the fact that I knew Cherif Pasha quite well, and by this time I had learned that the men of the Orient greatly enjoyed meeting the women of the Western world, but, while they enjoyed the intelligent talk and observed with a puzzled sort of admiration the perfect ease and freedom with which they expressed their views, they were all very careful that none of that intelligence or freedom of opinion should find its way to the women of their country and faith.

A little careful inquiry helped me to learn that the Cherif's Hareem was just then at his palace a little way out of Cairo on the bank of the Mahmoudie Canal, and I knew that the gardens of this palace were famous for the beauty and rarity of their flowers.

I developed a great interest in horticulture and managed to have it given out that I enjoyed nothing so much as a stroll among the flowers.

A great man once told me that opportunities never occur, they are made. And it was not long before I made an opportunity to mention to Cherif Pasha my love for flowers, and that I had heard of the great beauty of his gardens. What so natural as that he should beg me to visit them and that I should accept his invitation?

But I reminded his Excellency that the customs of my country made it incumbent that Madame Cherif Pasha should receive me, and after a little half-bantering, half-serious discussion, the Pasha smilingly yielded to what he considered was an absurd exhibition of quite unnecessary etiquette.

An early day was named for the visit. I confess I looked forward to it with no small degree of nervousness. I had in my mind nothing definite, only a great wish to try to cheer, if in ever so slight a degree, this woman who, with the rank of a noble, the wealth of a millionaire and the luxury of a sybarite, was poorer, more pitiable than the most miserable beggar that wanders through the streets of any Christian town, for that beggar has freedom.

Needless to describe the details of my visit except so far as it relates to Madame Cherif. She, with three or four other wives of the Pasha and a train of women attendants, met us on our arrival. Standing on either side of the entrance to the Hareem were the two tall eunuchs. They looked like great carved, ebony figures, they were so densely black and they stood so motionless.

With a fine assumption of breezy familiarity I at once claimed Madame Cherif as an old acquaintance, and while she seemed for a moment dazed and startled I drew her arm through mine and, glibly chattering, I led her away from the rest.

Once out of ear-shot of the others I told her rapidly that if—as I suspected—she was unhappy and needed a friend, I begged her to allow me to be that friend. I did not know if she needed or would accept my services, but here I was, and I begged her to command me. But I reminded her that moments were precious and she must be frank and prompt.

The poor woman looked closely and wonderingly at me and then said, in an awe-struck whisper: "Yes! Yes! There *is* a God! It is true, what the good nuns taught me, Christ lives, and he has sent this angel to comfort me," and she would have thrown herself at my feet if I had not promptly and imperatively prevented so absurd an act.

Self-control and a calm demeanor were most necessary, for the voices of others of the party could be heard. So, giving her a good, old-fashioned hand-shake, I drew her on and fell to chattering like a magpie, and as soon as we were at a safe distance I again begged her to tell me quietly if I could do anything to serve her. She said with quiet hopefulness there was nothing. Then she added, "If sometimes I could see you, if you could tell me of your country, your home, where women are free, where they are permitted to read, to think!"

Before I had time to reply we were joined by others of the party and during the rest of the visit I had no opportunity to again speak confidentially to her but I wanted very much to give her some little comforting message, so I begged to be told the names of some rare plants and then required paper and pencil with which to make a note of them, and in taking these names I made many blunders; in short, I managed to write her a line telling her we would certainly meet again and I hoped to be able to so manage it that she should return my visit. I might as well say here that at the time I told her this I had no more hope of being able to accomplish such a feat than I had of overturning the Turkish Empire.

I contrived to let her see the slip of paper on which I had scrawled my little message of hope, and shortly afterward she received it from under a dish of sweets and she withdrew for a moment to the side of a fountain that adorned the court and on rejoining us I had the satisfaction of seeing her eat some little paper pellets together with some conserve of violets.

A very few days after this visit to the gardens I sent to Madame Cherif a ceremonious invitation to her to return my visit. As I expected, my invitation was as ceremoniously declined. I at once requested Cherif Pasha to call upon me and to him I expressed my grievance against Madame Cherif, explaining to him that I having called upon Madame was placed in a very awkward position by her declining to return my call. That in my country, etc., etc.

The Pasha was at great pains to explain to me the habits of Oriental women, but I persistently declined to be either enlightened or pacified. I stood upon my claim that I had visited Madame Cherif Pasha and it was incumbent upon her to return that visit.

After a long and vigorous talk, during which I confess I exhibited almost every quality at a woman's command except humility and courtesy, the Pasha capitulated. It was settled that Madame Cherif should visit me. It was also agreed that on the day appointed for her visit all the men of my household should absent themselves, that my house should be guarded by the chief eunuch of Cherif's Hareem, and that nobody should be present—no guests—only the women of my household.

The talk between Madame Cherif and myself was pleasant in that it was free and unconstrained, yet was very sad. The unhappy lady realized fully the hopelessness of her position. Indeed, she saw it much more clearly than I either could or would. There was infinite pathos in the quiet despair with which she pointed out to me the impossibility of any change in her life.

She was a Turkish subject. The whole question was summed up in that statement; and this woman whom I had hoped to help and comfort was forced to try to console me in my helpless sorrow for her. She said there was one thing I could do for her. I could give her a few books. I searched the book shelves and selected for her Michelet's "Woman," Souvestre's "Pleasures of Old Age," and Balzac's "Eugenie Grondel." Then we set to work to tear these books from their bindings and remove every unnecessary leaf so that she might the more easily conceal them about her person.

This over, amid hopes that the future might give us the opportunity to meet often, we parted.

I never saw Madame Cherif again.

Very soon I learned that the Hareem of Cherif Pasha had been sent to one of his palaces in the interior. When, on meeting Cherif, I inquired for Madame Cherif, I was told with the most ceremonious courtesy that she was quite well and would shortly return to Cairo if but for the happiness of again seeing me.

But she never came. I have often wondered if the few printed leaves that had been meant to lighten the darkness of her sad life had been discovered and been made the means of drawing still closer the chains of her slavery.

ROSE EYTINGE.

THE ELKS.

Schenectady, N. Y., Lodge No. 480 elected the following officers March 25: E. R., Ellsworth H. Cohen; L. K., Charles H. Benedict; L. K., George R. Cavanaugh; L. K., Peter Bernardi; Trustee for three years, A. J. Quackenbush; Treasurer, James W. Yelverton; Secretary, Grant R. Dent. These officers will be installed 8.

St. Cloud, Minn., Lodge will give its second annual vaudeville and minstrel entertainment April 19, 20. One-half of the proceeds will go to the public library.

Augusta, Ga., Lodge No. 205 has elected the following officers: E. R., Raymond H. Murphy; E. L. K., A. H. Cartwright; E. L. K., H. C. Morrison; E. L. K., J. Lloyd Lyon; Secretary, W. F. Cavanaugh; Treasurer, John J. Miller; Trustee, T. S. Raworth. Augusta Lodge is now in a most flourishing condition.

Portsmouth, N. H., Lodge held its annual election March 26. The following officers were elected: E. R., Augustus N. Wells; L. K., James Chickering; L. K., John J. Molloy; S. K., Eward H. Drew; Tyler, Henry O. Batten; Secretary, Ivah R. Davis; Treasurer, Herbert B. Dow; and Trustee, True W. Priest.

Logan, O., Lodge elected the following officers March 18: E. R., John E. Canty; E. L. K., Sabinus Kessler; E. L. K., George H. Rauch; E. L. K., Verse Thurness; Secretary, J. Bruce Dollison; Treasurer, Tom Price; Trustees, J. J. Moriarity and Charles Larimer; Tyler, George Felk.

Uniontown, Pa., Lodge elected the following officers March 26: E. R., Charles L. Springer; E. L. K., Joseph Rosenbaum; E. L. K., Thomas Bulger; E. L. K., George W. King; Secretary, Charles T. Cramer; Treasurer, S. Rosenbaum; Representative to G. L., W. W. Parshall; Trustee, Max Baum. A special meeting will be held March 27 for the installation of the officers, after which a social session will be held.

Lowell, Mass., Lodge held their annual election of officers March 26, with the following result: E. R., Dr. A. J. Halpin; E. L. K., Dr. A. H. Tupin; E. L. K., W. F. Keeley; E. L. K., Richard Gumb; Treasurer, Joseph Hicks; Trustee, John J. Regan; Tyler, S. H. Harvey; G. L. Representative, P. E. R. George W. Patten; Alternate G. L. Representative, P. E. R. Frank Marsh Merrill.

Michigan City, Ind., Lodge No. 432 initiate a class of forty-eight April 10. Valparaiso and La Porte Lodges will attend in a body.

Jersey City, N. J., Lodge No. 211 elected these officers March 25: E. R., John E. Moody; E. L. K., Charles H. Smith; E. L. K., James E. Murray; E. L. K., Richard H. Duff; Secretary, Robert McDonald; Treasurer, James F. O'Mealia; Tyler, James Johnson; Trustee, three years, Oscar F. Krieg; Representative to G. L., William Cunningham; Alternate, Christie J. McCabe; Examining Physician, Dr. J. J. Broderick; Organist, Frank A. Coghill; Esquire, William Cassidy; Inner Guard, Dr. B. S. Pollak.

Ottumwa, Ia., Lodge held a "hobo" banquet, which was a great success, March 22. Dressed as knights of the road, they appeared on the streets and had many strange adventures. One prominent business man was locked up as a vagrant by his brother, the police captain; while another was driven out of a place of business at the point of a revolver by his best friend. Amusing denouements and a feast followed.

Knoxville, Tenn., Lodge elected the following officers March 25: E. R., Thomas J. Donahue; E. L. K., W. L. Morgan; E. L. K., H. L. Chamberlain; E. L. K., Joseph J. Davis; Treasurer, Thomas Calloway; Secretary, John A. Caldwell; Tyler, James A. McCampbell; Representative to G. L., John McGrath; Alternate, Henry A. Smith.

Portland, Me., Lodge held their annual meeting March 25. This lodge celebrated its tenth anniversary April 2 with an elaborate banquet. Representatives from the Grand Lodge and other lodges throughout the country will be present.

Jersey City, N. J., Lodge is hard at work getting ready to open their new building with a fair April 6-13.

Washington, D. C., Lodge No. 15 has elected the following officers: E. R., Joseph A. Burkart; E. L. K., T. Dennis Harper; E. L. K., John H. Crowley; E. L. K., Robert C. Mitchell; Secretary, Richard A. O'Brien; Treasurer, Mitchell Dyrenforth; Tyler, Benjamin B. Whitney; Trustee for three years, Sol Morris; Representative to G. L., Edward J. Shine; Alternate, John C. Maxwell.

Salem, O., Lodge elected officers March 28. Ten new members were admitted.

Bowling Green, Ky., Lodge, No. 329, elected the following officers March 29: G. W. Griffith, E. R.; Dr. E. F. Barr, E. L. K.; A. W. Graham, E. L. K.; R. C. P. Thomas, E. L. K.; John H. Fenwick, Tyler, and H. S. Nolan, Secretary.

Wichita, Kan., Lodge, No. 427, elected the following officers March 29: Clifford Sawyer, E. R.; Fred Van Duyn, E. L. K.; J. H. McCall, E. L. K.; George Bergerman, E. L. K.; B. L. Eaton, Treasurer; A. J. Applegate, Secretary, and F. A. Amsden and Tom Mahan, Trustees.

Des Moines, Ia., Lodge, No. 89, installed the following officers April 4: H. Lehman, E. R.; Charles Bradshaw, E. L. K.; Frank G. Kiest, E. L. K.; Fred Brackett, E. L. K.; William Gabrio, Secretary; F. P. Flynn, Treasurer, and Adam Robinson, Tyler. With a few well chosen remarks Esquire Burnett presented Exalted Ruler Henry with a beautiful Elk badge as a gift from the lodge.

Desirable desk room for rent. Shipman Brothers, 1440 Broadway.

Horsford's Acid Phosphate

Puts new life, new ambition and new energy into a debilitated system. Restores the appetite, strengthens the nerves and induces refreshing sleep.

FAT FOLKS REDUCED 15 POUNDS A MONTH. No Starving. No Sickness. Sample Box, etc. 4cts. HALL CHEMICAL CO. Dept. 61, St. Louis, Mo.

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PASTOR'S Continuous Performances. 14th Street, between 3d and 4th Aves. Seats 20 and 30 cents.

The Russell Bros., Jess Dandy, Morrell and Evans, Drawee, Robinson and Speck, Lilly Hart, Mr. and Mrs. Deaves, Three Keatons, Tegge and Daniel, Sharpley and Darling, Mathews and Thompson, Fred Burd, Occident and Orient. The American Vitagraph.

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SOME OF THE RECEIPTS SINCE OPENING:

What Happened to Jones, $138.00. Trip to Coontown, $354.45. Andrews Opera Co., $211.25. Jack and the Beanstalk, $253.25. American Girl—Geo. Hall, $284.45. Mistress Nell, $180.00. Prisoner of Zenda, $175.55. Emmett and Gill son, $396.95. Little Minister, $216.75. Gorton's Minstrels, $180.00. Faust (White's), $199.25. Span of Life, $274.40. South Before War, $388.20. Santanelli (week), $628.00.

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First-class attractions wanted. Now booking season 1901-2. Open time April and May, 1901. PROSPECTS GOOD.

CROSBY & JOHNSON, Mgrs.

CORRESPONDENCE.

(Continued from page 6.)

King co. 1-3 in Hands Across the Sea, Faust, The Sporting Duchess, Cumberland '61, and The Cherry Pickers; co. excellent; business good. Denman Thompson 5. Ward and Vokes 6.——ITEM: Thomas Evans, with Ward and Vokes, a Youngstown boy, will be tendered a reception while in the city.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Down Mobile March 27 pleased topheavy house. Francis Wilson in The Monks of Malabar to capacity 2; performance good. Henry Miller 10. Ward and Vokes 12. Quo Vadis 13. The Village Postmaster 19.——MEMORIAL HALL (T. F. Spangler, manager): R. J. Erwood Stock co. 1-6 in A Soldier's Sweetheart, A Celebrated Case, A Big Heart, Sapho, and The Westerner; business good; performances fair.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Why Smith Left Home March 27 drew crowded house; performance excellent. Dean Raymond, Forrest Seabury, Edward West, Margaret Wycherly, Kate Griffith, Jane Ebling, and May Thompson were very clever. A Hole in the Ground packed the house 2; performance good. Sis Hopkins 11. Minstrels (local) benefit city band 19.

MARIETTA.—AUDITORIUM (M. Y. Seipel, manager): A Poor Relation March 27; fair audience and attraction. Frank Daniels in The Ameer 30; S. R. O.; fine attraction. Charles B. Hanford in Private John Allen 2; fair audience; fine attraction. Whitney and Knowles' Quo Vadis 11. Tim Murphy in The Carpet Bagger 17. The Prisoner of Zenda May 10. Rupert of Hentzau 16.

COLUMBUS.—COLUMBIA THEATRE (Edward S. Moore, manager): Smith O'Brien in The Game Keeper March 25; Smith O'Brien and Kittie Coleman made hits; fair house. Frank Keenan in A Poor Relation 29; Frank Keenan deserves mention; business fair. Pusey and St. John in A Run on the Bank 1; capacity; performance excellent. A Breezy Time 8.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, acting manager): The Christian March 30; small house; excellent performance. Henry Miller in Richard Savage delighted fair house 3; Henry Miller and co. received curtain calls. Stetson's U. T. C. 3. Francis Wilson 5. Sis Hopkins 13.

SALEM.—GRAND OPERA HOUSE (Charles E. Bolton, manager): Chicago Stock co. 8-13. A Breezy Time 15. The Man from Mexico (Elks' Benefit) 17. Go Won-Go Mohawk 19. Roanoke 22. Lost in Egypt 27. White's Faust May 7. Vogel and Deming's Minstrels 29.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): The Man from Mexico March 27 pleased fair house. A Poor Relation 30 pleased large audience; the South Vale of Frank Keenan was fine. The Power Behind the Throne (return) 6. Private John Allen 11. The Village Postmaster 17.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Smith O'Brien in The Game Keeper March 28; delightful performance; large business. King Dramatic co. 4-6 in Hands Across the Sea, Faust, Cumberland '61, and The Cherry Pickers.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Better and Cox, managers): Mildred Holland in The Power Behind the Throne March 30; large house; excellent performance. Reeve's Band 6. Charles B. Hanford 13. A Homespun Heart 20.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Down Mobile March 28; full house; performance pleased; the Smalls, Cambridge people, received much attention. Charles B. Hanford in Private John Allen 30; good attendance; players better than play. A Breezy Time 5.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Charles B. Hanford in Private John Allen March 27; fair business; co. good. Frank Daniels in The Ameer 28; S. R. O.; fine performance. Human Hearts 4. Quo Vadis 9.

GALLIPOLIS.—ARDEL OPERA HOUSE (T. E. Bradbury, manager): Al. G. Field's Minstrels March 30; good house and performance.——ITEM: Alex. McCormick, formerly of McCormick's Circus, was elected Mayor here yesterday.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Joshua Simpkins 2; fair house; performance satisfactory. Adelbert Glee Club 10. Gus Cohen's co. 11-13. Arizona 17.——SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Gus Cohen co. 4-6 in The Hoosier Girl, Don't Tell My Wife, A Green Eyed Monster, and A Jolly Good Fellow. Black Patti's Troubadours 8.

PORTSMOUTH.—ANDES OPERA HOUSE (H. F. Campbell, manager): Mildred Holland in The Power Behind the Throne March 27; good business; performance excellent. A Hole in the Ground 5. Sis Hopkins 9.

CANTON.—THE GRAND (M. C. Barber, manager): Henry Miller, supported by an excellent co., presented Richard Savage to large and pleased audience March 27. The Chicago Stock co. opened week's engagement 1 to capacity; co. failed to please.

PORTSMOUTH.—GRAND OPERA HOUSE (H. H. Lutter, manager): Private John Allen March 26; excellent performance, poor house; Charles B. Hanford was specially well received. Human Hearts 6. A Texas Steer 9.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): Gus Cohan co., excellent business, 1-3 in The Hoosier Girl, Don't Tell My Wife, and A Jolly Affair. Uncle Josh Spruceby 5. A Hole in the Ground 6.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Mildred Holland in The Power Behind the Throne March 28 delighted large audience. A Hole in the Ground 1 pleased light house. Whose Baby Are You 10. Barlow Brothers' Minstrels 11.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Chicago Stock co. closed successful week March 30; co. first-class; Mr. Dorenta and Mr. Dudley deserve mention for scenic and electrical effects.

LOGAN.—TEMPLE'S OPERA HOUSE (Frederick A. Koppe, manager): Human Hearts March 30; fair and appreciative audience; co. excellent. Field's Minstrels 8. James Bradley, lecture 3.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): The Christian March 28; excellent performance; good business. Lilla Van and J. Henry Kolker made hits.

CHILLICOTHE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Private John Allen March 28; good performance; fair business. Human Hearts 5. Whitney and Knowles' Quo Vadis 8.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): Knowles and Whitney's Quo Vadis 3. A Wise Woman 21. Field's Minstrels 29.

JACKSON.—GRAND OPERA HOUSE (Frank C. Morgan, manager): Dark.——CRESCENT OPERA HOUSE (Guy Ruf, manager): Tracy Lecture Course closed 1. Field's Minstrels 3.

SYRACUSE.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Christian to big business March 29; audience pleased. A Hole in the Ground 3. Roe and Feuberg 15-20.

WOOSTER.—CITY OPERA HOUSE (Anderson and Lowell, managers): The Game Keeper March 29; large house; good performance. Barlow Brothers' Minstrels 8.

ROME.—CITY OPERA HOUSE (Charles McClellan, manager): Why Smith Left Home March 29 delighted fair house. The Na'Gor Specialty co. 3; medium house; co. poor.

MOUNT VERNON.—WOODWARD THEATRE (Forbing and Torbey, managers): J. E. Toole in The Gypsy German March 29 and Killarney on the Rhine 30 failed to please fair audiences.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Quo Vadis March 30; large house; fair co. Barlow Brothers' Minstrels 3; big business; good performance. King Rastus 6.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Josh Simpkins, fair performance, good house, March 30. Uncle Josh Spruceby 4. Roanoke 13.

WASHINGTON.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Roanoke 12. Himmelein's co. 15-22.

LORAIN.—NEW OPERA HOUSE (Charles E. Holton, manager): A Breezy Time 12. Mozart Symphony Orchestra 18. Lost in Egypt 26.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): Field's Minstrels 2; good business and co. Human Hearts 12.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Peck's Bad Boy 3 pleased good house. A Breezy Time 6. Private John Allen 10.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Dark.——PEOPLE'S THEATRE (Bert Bennett, manager): McVicker Theatre co. 8-14.

WAPAKONETA.—TIMMERMEISTER OPERA HOUSE (Will Timmermeister, manager): Stetson's U. T. C. 2; good house; satisfactory performance.

WASHINGTON.—NEW ARMORY (William R. Lipps, manager): The Man from Mexico 9. Arizona 16. Elks Minstrels (local) 24, 25. Kellar 30.

ADA.—WHIPPS OP THEATRE (A. W. Clutter, manager): Benedict's Quo Vadis March 21; business and co. good.

MARION.—OPERA HOUSE (Craven and Dorman, managers): The Man from Mexico 8. Field's Minstrels 19. Elwood Stock co. 22-27.

SPRINGFIELD.—CITY OPERA HOUSE (Wolff and King, sharing managers): Roanoke 10 canceled. Hearts of Oak 18. A Wise Woman 26.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): Other People's Money 5.

PIQUA.—OPERA HOUSE (Helm and Haynes, managers): Himmelein's Stock co. 8-13. Arizona 15.

NORTON.—JACKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Missouri Girl 18.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Field's Minstrels 12.

STEUBENVILLE.—GAMPLE (F. J. Watson, manager): Dark.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Field's Minstrels 23.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Sis Hopkins 12.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): The Ethel Tucker Stock co. March 24-31 in Knobs o' Tennessee, East Lynne, Quovana, Esmeralda, My Chum's Sweetheart, The Wife, Humanity, and Lend Me Your Wife; good business and co.

CAMP.—OPERA HOUSE (R. A. Wald, manager): Madison Square co. March 25-30 in Forgiven, Hazel Kirke, A Circus Girl, Marguerite, My Uncle from Japan, Police Alarm, and A True Kentuckian; profitable business, audiences pleased.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, manager): A Signal of Liberty 1; good business; fair performance. Fannie Hill Burlesquers 5.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Fannie Hill Burlesquers 3.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Howard co. March 28-30; medium business, good co. Plays: Held by the Enemy, Master and Man, Trilby, and Jim the Penman.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): The Telephone Girl 6. Katharine Olive (local) 3.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (G. J. Quirk, manager): Young Men's Democratic Club Minstrels 10.——HERSKER'S OPERA HOUSE (E. H. Carpenter, manager): Two Merry Tramps attracted two good houses March 30. Wood and Ward in the leading roles were funny; rest of co. fair. Old Arkansaw 5. Rip Van Winkle 9.——ITEMS: W. F. Wise, of Tyrone, was in Sunbury 30 on business connected with the erection of the new Opera House there. The contract is to be given out and the work commenced as soon as possible, that the house may be ready by Sept. 1. It will cost $25,000.—The Owl Quartette of Pottsville will assist the Young Men's Democratic Club Minstrels 10.—A lodge of Elks will be organized here soon.—Members of our several minstrel organizations have combined and will give a performance at Ringtown 29.—Professor Wright has resigned from the Grand Orchestra.—The Schuylkill Traction Co. propose to build a park and Summer theatre at the eastern end of Mahanoy City.—Next Door has resumed its tour again.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Schiller Stock co. March 25-30 in A Soldier of the Empire, Monte Cristo, Taken from Life, Dr. Jekyll and Mr. Hyde, Ten Nights in a Bar Room, The Octoroon, East Lynne, Camille, Mysterious Jones, and Sapho; performances pleasing; fair business. At Piney Ridge 1; clever performance; light business; David Higgins and Georgia Waldron deserve mention; Olive M. Davis made a hit. Two Merry Tramps 2; good house; fair performance; Elmore Sisters good. Old Arkansaw 6. Rip Van Winkle 11.——ITEMS: Swell Coon Minstrels are being organized in Mahanoy City, and will be sent on the road.—Gerhard Concert co. played at Ashland 28.—Sully and O'Brien, buck and wing dancers, won the prize of $5 at the Schiller co.'s amateur contest 29.—Next Door, played at Palace Theatre, Girardville, 3.—Residents of Williamsport will give a minstrel performance to lift debt of a church 8.

GEORGE B. STICHTER.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Vera De Noie Stock co. closed week of medium business March 30. Plays last half of week: Monte Cristo, Faust, Camille, Devil's Island, and Chick. Royer Brothers in Next Door disappointed topheavy house 1. The acrobatic work of Archie Royer was the only redeeming feature. Two Merry Tramps 8. Thomas Jefferson in Rip Van Winkle 10. Mistress Nell 12. Haverly's Minstrels 16. Brockway Course 22. The Heart of Maryland 25.——ITEMS: Manager Walser assumed duties as City Treasurer 1.—Five of the members of the Next Door co. became involved in a controversy with Archie Royer and left the co. 1. Manager Royer had them arrested next day on the charge of taking scenery and properties belonging to the co. The case was settled and the five members left for New York. The stage hands of the Grand are now members of the National Alliance of Theatrical Stage Employes.

LANCASTER.—FULTON OPERA HOUSE (Hecker and Cleim, managers): Williams and Walker in The Sons of Ham drew crowded house, and gave enjoyment March 29. Alma Chester co. closed five nights' engagement of good business 30. Culhane, Chace and Weston's Minstrels, featuring the St. Felix Sisters, attracted large audience 3; performance fair. The Schiller Stock co., supporting Ella Fontainbleau, pleased fair houses 1-6 in A Soldier of the Empire, Monte Cristo, Taken from Life, Dr. Jekyll and Mr. Hyde, Ten Nights in a Bar Room, The Octoroon, East Lynne, and Mysterious Mr. Jones; specialties by Harold Kennedy, Francis Russell, Minnie Church, and Master De Lisle. Vera De Noie Stock co. 8-13. The Heart of Maryland 18.——ITEM: Tom Daily and George W. Goodheart, of this city, for many years connected with the advertising forces of Ringling Brothers' Circus, have been re-engaged for this season.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Tim Murphy in A Bachelor's Romance pleased big house March 28, supporting co. capable. Marie Dressler in Miss Printz 29; large house. Miss Dressler and William Lytell made hits. The Belle of New York 30; lavish production; co. included Beulah Dodge, Edward Connell, Arthur Deagon, and Flo Perry. At Piney Ridge 3. Bauer's Band 11.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): The Tide of Life 28-30; S. R. O.; good co. Ben Ton Stock co. opened (return) week's engagement 1; large audience. Plays: The Princess of Patches, A Flaming Million, The Census Taker, The Smugglers, The Black Flag, Gettysburg, The Waifs of New York, A Secret Enemy, Monte Cristo, and On the Rio Grande. Irene Myers 8-13.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees; M. F. Coons, manager): The Belle of New York March 29; large and enthusiastic audience. Tim Murphy in A Bachelor's Romance 30; good house; play well put on and excellently acted. At Piney Ridge 2; fair house.——GRAND OPERA HOUSE (Burgunder and Coons, lessees; M. F. Coons, manager): Leyburn's Ben Ton Stock 25-30. Plays: last half of week: The Princess of Patches, The Census Taker, On the Rio Grande, and Gettysburg; S. R. O.; enthusiastic audience. Tommy Shearer co. 1-6. Plays: Heart of the Rockies, A Woman's Redemption, The Roaring Creek Swindle, and The Girl from Porto Rico; good business. Schiller Stock co. 8-13.

WILLIAMSPORT.—LYRIC THEATRE (Mishler and Worman, managers): Thomas E. Shea closed a week's engagement March 30; satisfactory business; supporting co. strong; excellent productions of The Voice of Nature, Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Man-o'-War's Man, The Bells, Sidney Carton, and At Bell Gate. Old Arkansaw had a warm reception 1; good co. White's Faust 15. The Bostonians 16. The Heart of Maryland 17. Haverly's Minstrels 18. Franklin and Marshall Glee Club 19.——ITEMS: Adelaide Phillips, of this city, has accepted an engagement with the Edna May co. for a European tour.—The Lyric ushers have secured Thomas Jefferson in Rip Van Winkle for their annual benefit 24.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Edwin Young co. March 28-3 in In the Heart of the Sierras, Storm Beaten, The Little Detective, Lost and Won, East Lynne, and Kathleen Mavourneen; fair business and co. Lester Concert co. 4, crowded house; high-class performance. A Jay from Jaysville 5. Faust 6. Vogel and Deming's Minstrels 8. American Carnival (local) 9-11. Henry Miller 13.——ITEMS: Arthur Deming, of Vogel and Deming's Minstrels, is spending holy week at his home in St. Louis; he will rejoin the co. in this city 8.—Buffalo Bill's Wild West play here May 31.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): King Dramatic co. March 25-30; large audiences; excellent performances. Plays: last half of week: The Cherry Pickers, Storm Beaten, The Viet in Cross, Held by the Enemy, The Three Guardsmen, and David Garrick. Lorraine Bellis co. 4-6. Henry Miller 12. The Convict's Daughter 17.——OPERA HOUSE (J. C. Mishler, manager): White's Faust 30; fair house; good performance. A Jay from Jaysville 4. Peck's Bad Boy 6. The Hillmans 8-13.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Williams and Walker in The Sons of Ham March 28 were entered by good house. The High Rollers 29-30 drew good business of a certain type; the living pictures were much admired. Culhane, Chace and Weston's Minstrels 1-3; good business; fair co. Klimt Hearn co. opened to good house 3 for four days' stay. Clay Clement's The Honest Blacksmith 7-9. Vogel and Deming's Minstrels 10. The Convict's Daughter 11. Devil's Auction 12.

YORK.—OPERA HOUSE (W. Penn Lucas, manager): Lorraine Bellis co. opened (return) week's engagement to fair business 1; fair co. Plays: Devil's Island, A Jay from Jaysville, Musketeers, Camille, Carmen, and Monte Cristo; performances to good

New Dominion (return) 4-6; At Work Wheeling Girl 10. Keene, Hogeman, Cline, Chace and Weston's Minstrels 12.

WARREN.—LIBRARY THEATRE (J. K. Scott, manager): Burning of Pompeii (local) March 29; fair business. Bertha Kunz Baker 8. Joshua Simpkins 9. Warren Band Concert 10. Arizona 19.——ITEM: E. O. Willard, who staged Pompeii during his musical specialty 30, took offense at an encore and after making remarks to the audience rang down the curtain, and refused to finish the performance. The audience left much dissatisfied.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Wilson co. closed successful week March 30; large audience. Plays: The Lost Paradise, Forgiven, The Two Orphans, Young Mrs. Winthrop, The Fatal Card, All the Comforts of Home, and The Man from Calcutta. Mildred Holland 3. Peck's Bad Boy 4. A Spring Chicken 5. Imperial Burlesquers 8. Local Minstrels 9.

WINCHESTER.—OPERA HOUSE (Charles F. Kear, manager): ITEMS: J. Aldrich Libbe and wife, nee Kate Tracey, who was born here, will take part in a local entertainment 12. Charles F. Kear, manager of the local house for the past ten years, will do all the booking for the Schuylkill Haven Opera House, in connection with his own house, for the season of 1901 and 1902.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): Gorton's Minstrels March 29; good business; excellent bill. White's Faust 9. Culhane, Chace and Weston's Minstrels 11. Mistress Nell 18. Sevengals 15-20.——ITEMS: Charles Moore, Dan Rodder, and Pat McGeady, of the Rosedale force, have joined Welsh Brothers' Circus for the Summer.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Thomas E. Shea in The Voice of Nature, Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Man-o'-War's Man, The Bells, and At Bell Gate 1-6.——GRAND OPERA HOUSE (George M. Miller, manager): Two Merry Tramps amused large audiences 4-6.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Columbia Opera co. March 28-30 in Said Pasha, The Bohemian Girl, The Two Vagabonds; large houses, fair performances. Peck's Bad Boy 1; co. average; house medium. Joshua Simpkins 6. Elks' benefit 8, 9. Mildred Holland 11. A Trip to Tramptown 12.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): King Dramatic co. March 18-23 in Hands Across the Sea, Faust, The Sporting Duchess, The Three Guardsmen, Cumberland '61, Held by the Enemy, Monte Cristo, The Cherry Pickers, Storm Beaten, David Garrick, and The Victorian Cross; pleasing big business.

MEADVILLE.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Jack Hoeffler Stock co. March 25-30 in The Woman in Black, The Ranch King, Hearts of Gold, The Octoroon, and Alone in Greater New York; large and pleased houses. Pussey and St. John in A Run on the Bank 6. The King Dramatic co. 8-13.

BUTLER.—PARK THEATRE (George W. Burkhalter, manager): The Hillman Stock co. opened week 1-6 to large business. Bills first three nights: Special Delivery, Charity Ross, and A Hidden Past; all pleased. Columbia Opera co. 8-13. The four year old son of J. T. Elliott, treasurer of the Park, died of pneumonia 29.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Jessie Sawtelle co. 1-5 in The Victorian Cross, A Grip of Steel, Chattanooga, The Devil's Gold Mine, The New South, A Country Courtship, and The Fatal Card; business good; audiences pleased. The Dairy Farm 6.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vall, resident manager): Columbia Comic Opera co. 1-6 pleased large audiences in La Mascotte, Fra Diavolo, The Chimes of Normandy, Said Pasha, The Bohemian Girl, The Two Vagabonds, and Girofle-Girofla. Mildred Holland 10.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): The La Porte Comedy co. March 25-30; fair business and co. Plays: A Gambler's Wife, An Unequal Match, A Midnight Call, A Country Tavern, The Indian Princess, and The Octoroon. Hello, Bill 31. The Power Behind the Throne 13.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Haussmann, resident manager): Gorton's Minstrels 2; small house; good co. Two Merry Tramps 3; good house; excellent co. Culhane, Chace and Weston's Minstrels 4. The Honest Blacksmith 9.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): McCloy Stock co. in The Lottery of Love March 28; large and pleased audience. White's Faust 1; good business; performance fair. McCloy Stock co. in Camille 4. The Doctor's Warm Reception 9.

SHENANDOAH.—THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): Two Merry Tramps March 29 fairly pleased large audience. Old Arkansaw 4. At Piney Ridge 5. Ben Ton Stock co. 8-13. Mistress Nell 16. The Convict's Daughter 18. Rip Van Winkle 19.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Maro, magician, March 28; fair house; satisfactory performance. A. W. Hawks, "Laughing Philosopher," (the sixth and last entertainment, auspices of Brockway Lecture Bureau), 3; small audience; fair performance.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): A Poor Relation 2, with Frank Keenan in the lead, supported by good co.; fair attendance. Denman Thompson in The Old Homestead 3; crowded house. Ward and Vokes in The Floorwalkers 4 pleased large audience. Carner Stock co. 8-13.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): White's Faust to fair business March 28. Peck's Bad Boy to big business 30; co. fair. Frank Keenan in A Poor Relation 1; fine performance; fair house. Hoeffler Stock co. opened 2 in The Woman in Black; capacity.

BETHLEHEM.—GRAND OPERA HOUSE (O. H. Gernert, local manager): Old Arkansaw pleased fair audience March 30. Lester Walter Stock co. opened three nights' engagement 4 in The Prince of Russia, At Piney Ridge 9. Devil's Auction 10. Midnight in Chinatown 11.

PITTSTON.—MUSIC HALL (C. C. King, manager): Wills Brothers, co. in Two Old Cronies, In Atlantic City, and Room Friends March 28-30; fair business and performances. Ben Ton Stock co. 8-13 (return). Howe's moving pictures (return) 15. McCauley Patton co. 22-27 (return).

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): South Before the War March 28; fair business; performance unsatisfactory. Marie Dressler in Miss Printz 30; large audience; strong co. At Piney Ridge 10.

WATSONTOWN.—OPERA HOUSE (Robert Herbling, manager): Two Merry Tramps 9. Mistress Nell 13.——ITEM: Charles Kuebler, musical director of Bennett-Moulton co., has returned home for the Summer.

WOONSOCKET.—GAMBLE'S OPERA HOUSE (J. M. Gamble and Downer, managers): Rath, Dunkle Dramatic co. in The Moonshiner's Daughter (local) March 29 was so much of a failure that most of the audience left.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; J. M. Daly, manager): Gorton's Minstrels March 30; good co. and house. Brockway 2; good business. Culhane, Chace and Weston's Minstrels 5. Faust 8. Peck's Bad Boy 12. Henry Miller 14.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Vogel and Deming's Minstrels pleased crowded house March 29. Edwin Young co. 4-6. Peck's Bad Boy 9. Princess Rosilind (local) 11, 12.

MOUNT CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Next Door (return) 4; good business, performance fair. Old Arkansaw 8. Vogel and Deming's Minstrels 11. The New Dominion 12.

SHARON.—OPERA HOUSE (James C. Young, local manager): Fitzsimmon Opera co. 30. Minstrels (local) 12. Culhane, Chace and Weston's Minstrels 19. Howe's moving pictures 24.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Two Merry Tramps 1; big business; performance fair. Thomas Jefferson in Rip Van Winkle 8. Mistress Nell 9.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): A Trip to Tramptown and A Jay from Jaysville 1, 2; fair business; specialties excellent. Mistress Nell 8.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Mildred Holland in The Power Behind the Throne 2; fine performance; large audience; receipts $480.

BRADFORD.—WAGNER OPERA HOUSE (Frederick W. Wagner, manager): Marie Dressler March 27 pleased large house in Miss Printz. Keystone Dramatic co. 8-13.

CLEARFIELD.—OPERA HOUSE (T. F. Clark, manager): Vogel and Deming's Minstrels March 28; S. R. O.; standees pleased. Peck's Bad Boy to White's Faust 4.

HONESDALE.—OPERA HOUSE (W. D. Campbell, manager): Peck's Bad Boy 2; large audience; good business; performance fair. A Run on the Bank 4. Miss Simplicity 5. The Story of Life 10.

DUBOIS.—GRAND OPERA HOUSE (J. J. Next Door (return) 8. Rose Raymond in [illegible] business; co. good.

CARLISLE.—KEAGY THEATRE (R. G. [illegible] good house; specialties good. The Power Behind the Throne 13.

JOHNSONBURG.—OPERA HOUSE (W. [illegible] March 29 [illegible]

SUNBURY.—OPERA HOUSE (Harry [illegible] March 28; fair business; performance fair. Mistress Nell 8.

UNIONTOWN.—GRAND OPERA HOUSE (C. [illegible] Holland [illegible] 4. W. [illegible] and [illegible] King [illegible] co. 28, [illegible]

SCOTTDALE.—[illegible] OPERA HOUSE (A. [illegible] Shiloh [illegible] Mason [illegible] Caveney

BURGETTSTOWN.—[illegible] OPERA HOUSE (F. G. [illegible] Bentley, [illegible]

DANVILLE.—[illegible] manager): [illegible] Minstrels [illegible]

DU BOIS.—[illegible] A. P. Mgr. [illegible] Alvin Joslin 29. [illegible] 30.

POTTSTOWN.—[illegible] Grant M. [illegible] Minstrels March 2. [illegible]

IRWIN.—OPERA HOUSE (T. [illegible] manager): The Man from Mexico 8. [illegible] March 30; large audience pleased.

LEWISBURG.—[illegible] Spyker, manager): Alvin [illegible] in Mistress Nell March 27.

CARBONDALE.—GRAND OPERA HOUSE (P. Byrnes, manager): Tim Murphy March 30; good house; excellent co. At Piney Ridge 4.

JEANNETTE.—EYERS THEATRE (Thomas Boyd, manager): The High Rollers drew fair house March 28; performance fair. McCloy Stock co. 13.

MOUNT VERNON.—OPERA HOUSE (W. H. Lange, manager): Stetson's U. T. C. 2 canceled. Finnigan's Ball 3 canceled. Allen's moving pictures 12.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Dark.

MANSFIELD.—OPERA HOUSE (H. E. Carr, manager): Dark.

BROWNSVILLE.—THREE TOWNS THEATRE (Harry Minehart, manager): Dark.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Dark.

NIAGARA FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Widow McGinty 17.

ALMA.—LYCEUM (A. B. Cohn, manager): Alvin Joslin 17. Frank Davidson Comedy co. 25-27.

MILTON.—OPERA HOUSE (A. J. Blair, manager): White's Faust March 28.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): William Morris in When We Were Twenty-one 3; small house; excellent performance. Haverly's Minstrels 8. Side Tracked 9. The American Girl 12. The Girl from Maxim's 13. Corse Payton Comedy co. 15-20.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Margaret Dudley Pitt Stock co. in East Lynne March 20; good attendance; performance satisfactory.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Runaway Girl March 28; S. R. O.; everybody delighted. Corse Payton Comedy co. 8-13.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Arthur Donaldson in Carl Carlson 10. Rowe-King Stock co. 15-22.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. B. Eliven, manager): Dark.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Walker Whiteside in Heart and Sword March 28; large house; fair performance. Peters Comedy co. opened week's engagement in Finnigan's Luck 1; fair house and performance.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Walker Whiteside March 29 in Heart and Sword, good business; play not worthy of the acting. The Crescent Stock co. 1-6. Vaudeville 15-20. Opera 22-27.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): Mr. Bob (local) March 29; good audience. Carpenter's Quo Vadis 1; good house and performance. Barlow and Wilson's Minstrels 13.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Alba Heywood March 27; performance excellent; good house.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Alba Heywood delighted good audience March 28.

SUMTER.—ACADEMY OF MUSIC (C. M. Hurst, Jr., acting manager): Carpenter's Quo Vadis 2; good business and performance.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Dark.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Maloney's Wedding Day March 27; good business; pleasing performance. A Milk White Flag 30, 31; excellent business; pleasing every one. A Woman in Case 4. Eldon's Comedians 5, 6. Elsie De Tourney 8, 9.——ITEM: Manager Bear will again manage the Royd Theatre, Omaha, Neb., and will open the house in May with a stock co.

LEAD.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Richards and Pringle's Minstrels March 26; fair performance; S. R. O.; receipts $532. Sanford Dodge 15, 16.

DEADWOOD.—OPERA HOUSE (H. M. Bennett, manager): Monteville Flowers March 29; fair house. Richards and Pringle's Minstrels 25, enthusiastic audience. Anderson Concert co. 4. Sanford Dodge 11, 12.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Davenport Burlesquers March 28; poor business, vulgar performance.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): Don C. Hall co. in Ten Nights in a Bar Room 1.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): Hopkins Stock co. returned to comedy 1-6; a good production of Pink Dominoes was given and attracted good business; vaudeville was excellent and included Frederick V. Bowers, Burton and Brooks, and Blanche Sloan. The English Rose 8.——LYCEUM THEATRE (Frank Gray, manager): Arizona was attended by good houses 28-30. The Pride of Jeunico 5, 6.——AUDITORIUM (Benjamin M. Stahlback, manager): The Nashville Students 1-3; splendid business; good co.——ITEM: Sam Morris, stage-manager of the Grand, was injured at rehearsal 31 by falling through a trap. He will be out of the cast at least a week.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Van Dyke-Eaton co. March 25-30; good business; in A Parisian Princess, Friends, Jack's Wife, Woman Against Woman, Two Nights in Rome, The Law of the Land, Across the Trail, and France in 1799, co. fair. Devil's Auction 1; good house; performance fair. Princess Chic 8. Arizona 10.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): Nashville Students March 28; topheavy house; performance fair. Vanderbilt Glee Club 6. Creston Clarke 11.

COLUMBIA.—GR

...Alabama ...governor Rob... ...this place, will ...season.

...HOUSE (Wright ...H. Donaldson, ...March 30 in Why ...A Parisian Prin... ...and A Bonanza ...

...HOUSE (Alex Si... ...Clarke and Adelaide Prince ...and David Garrick to good and ...

...HARDY OPERA HOUSE (Thomas Hardy, manager): Quo Vadis March 27; ... Preston Clarke 29; fair and ... The Kramer Taylor co. 1-6.

KANSAS CITY.—OPERA HOUSE (Paul Gallia, manager): Royal Tyrolean Concert co. March 29; small ... Empire Burlesquers 29.

MARSHALL.—OPERA HOUSE (Livingston and Bollinger, managers): Reynolds Celebrities March 25, owing to small ... did not play; season closed.

MACO.—AUDITORIUM (Jake Schwarz, manager): Royal Tyrolean Concert co. March 30; poor business; concert good.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Anna Eva Fay March 29; small business; audience pleased. Boyd's Comedy co. 1-6.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Matilda Fletcher (lecture) March 27; small but appreciative audience.

NAVASOTA.—COLUMBIA OPERA HOUSE (Bingenthal and Andrews, managers): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert M. Elrod, manager): Dark.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Dark.

EL PASO.—MYAR'S OPERA HOUSE (W. C. Rogers, manager): Dark.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Star Boarder March 18; small house; performance unsatisfactory. Rusco and Holland's Minstrels 25; good house and co. Blanche Walsh 5. The Evil Eye 6.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Rusco and Holland's Minstrels March 28 pleased large house; scenery especially fine. Tadit Travelle co. 6. A Brass Monkey 29.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Piper, manager): Blanche Walsh 1-4.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): A Bunch of Keys 2; good business and performance. The Prisoner of Zenda 12. Tennessee's Pardner 29. Sousa's Band May 1.——MUSIC HALL: St. Johnsbury Musical Festival March 26-29 with Ecta Kilbski, J. Henry McKinley, Harry B. May, Margaret E. Gorham and B. Frank Harris. Youngs and Blaisdell's Orchestra; large and well drilled chorus, trained by Professor Blaisdell, of Concord, N. H.; fair patronage.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): The Bostonians March 29 sang Robin Hood to crowded house; co., costumes and stage settings the best. For Fair Virginia 1; fair business and co. A Bunch of Keys 6. A Poor Relation 10. The Prisoner of Zenda 16. West's Minstrels 23.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): For Fair Virginia May 30; performance good; attendance fair. A Bunch of Keys 5. The Silent Woman (local) 29.——CITY HALL: Mary Howe and Boston Sextette Club 29.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): For Fair Virginia March 28; fair house; co. satisfactory. Sousa's Band 9. The Prisoner of Zenda 22.——ITEM: Sousa's Band will play a march composed by R. O. Goldsmith, of Bennington.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): For Fair Virginia March 29; small house; excellent performance. The Prisoner of Zenda 30. Duffy's Jubilee 27.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Robert B. Mantell in a Free Lance March 28; fair business; good performance. For Fair Virginia 5.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): Guy Brothers' Minstrels March 30 pleased good house. A Bunch of Keys 3. For Fair Virginia 4. A Poor Relation 9.

MONTPELIER.—BLANCHARD OPERA HOUSE (C. L. Blanchard, manager): For Fair Virginia deserved better house 2. A Poor Relation 9.

BELLOWS FALLS.—OPERA HOUSE: A Poor Relation 3.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Way Down East March 29-30 to S. R. O.; performances above criticism. Devil's Auction 31. The Prince of Chic 11. The Carpetbagger 12. Joseph Jefferson 13.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): V. V. V. Dramatic Club of the University of Virginia in A Paper Chase 9. Carpenter's Quo Vadis 10. The Little Minister 25.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Bonner, managers): Martin's U. T. C. 1; capacity; performance fair. Devil's Auction 6. The Murphy 11. Princess Chic 13. Brown's in Town 19.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Sign of the Cross was seen March 28-30 by large and pleased audiences. U. T. C. 3; poor co.; small audience. Devil's Auction 5.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): The house will be opened by Clay Clement in The New Dominion 9. Forest D. Carr 15. Quo Vadis 20.

ROANOKE.—ACADEMY OF MUSIC (C. W. Bechner, manager): Devil's Auction 3; large audience; performance good. Princess Chic 10.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Una Clayton co. opened for week in A Waif of New York; good business 1-6.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): 'Tis He 5. Uncle Hez 8-10.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Martin's U. T. C. 4.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Devil's Auction 4.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Una Clayton co. 8-13.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Al. G. Fields' Minstrels March 25, 26; large and pleased audiences. Neil Burgess in The County Fair pleased large house 30.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): The Village Parson 2. Morrison's Faust 6. Madame Modjeska 12. The Highwayman 16. The Telephone Girl 23.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kenery, manager): Frank Daniels in The Ameer March 29 pleased packed house. Charles B. Hanford in Private John Allen 1; large and appreciative audience. Bohemian Burlesquers 6. Whitney and Knowles' Quo Vadis 12. Hoeffler Stock co. 15-20.——ITEM: Helen Redmond, of the Frank Daniels co., was the guest of friends while in the city.

SISTERSVILLE.—AUDITORIUM THEATRE (H. W. McCoy, manager): A Run on the Bank 1; large and delighted audience. Private John Allen 8.——ITEM: Charles Pussey, of A Run on the Bank, is ill in the Mercy Hospital at Pittsburg with gastric fever. H. C. Stanley has been playing his role acceptably and will continue in it till the season closes.

WASHINGTON.—OPERA HOUSE (J. M. Barnes, manager): Scottish Reformation (local), direction of Mrs. H. L. Munro, 11-12.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Carpenter's Quo Vadis 10 canceled.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): A Texas Steer 8.

WESTON.—THE CAMDEN OPERA HOUSE (George V. Finster, manager): Dark.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Salem Dramatic co. (local) 4.

FAIRMONT.—OPERA HOUSE (M. B. Musgrave, manager): Dark.

MONONGAH.—COLISEUM (Carroll Conley, manager): Dark.

WISCONSIN.

APPLETON.—OPERA HOUSE (John Thickens manager): Beach and Bowers' Minstrels March 26; good house and performance. The Heart of Chicago 27; fair attendance and co. The Hottest Coon in Dixie 1. Leon Herrmann 3. Uncle Josh Spruceby 4. ... Coon 10. A Milk White Flag 11. ... Old Time 13. Quo Vadis 18. Side Tracked 14. ... Robson May 17.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Huber and H. E. Potter, managers): The Hottest Coon in Dixie March 27 pleased good house. The Heart of Chicago 29, large house; good performance. Uncle Josh Spruceby 3. Ole Olson 9. Way Down East 11. A Milk White Flag 13. Who Is Who 15. Side Tracked 18.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Beloit College Glee Club to good business March 28. Ben Hendricks in Ole Olson to large and pleased audience 29. Side Tracked 3. Who Is Who 6. Thompson's Comedians 8-10. Way Down East 12. Quo Vadis 15. John Griffith 18.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Uncle Josh Spruceby March 30; house crowded; fair co. Knobs o' Tennessee 31; good house and co. The Hottest Coon in Dixie 2; good business; fair performance. Way Down East 10. The Christian 11.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): George Keenan (lecture) March 27 pleased good business. The Hottest Coon in Dixie 28 pleased large audience. Ole Olson 12.——RINK OPERA HOUSE (John Sellers, manager): Davenport Burlesquers 29.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Gay Butterflies March 26 cancelled. Howard Gould in Rupert of Hentzau drew fair business 30; co. excellent. Ole Olson large business 31; pleased audience. Murray and Mack 5. The Christian 9. A Hot Old Time 10.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Howard Gould in Rupert of Hentzau March 28 pleased good audience. Side Tracked 6. Arizona 9. Leon Herrmann 12. The Flints 15-22. Royal Lilliputians 24. A Jolly Affair 26.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Boston Lyric Opera co. 1, 2. Way Down East 3. A Milk White Flag 6. The Prisoner of Zenda 9. Because She Loved Him So 15. Leon Herrmann 19. Field's Minstrels 23. A Hot Old Time 25. Faust 26.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Beach and Bowers' Minstrels March 27; fine co.; packed house. The Hottest Coon in Dixie 31; good performance; S. R. O. Way Down East 9. The Christian 12.——TURNER HALL (J. H. Nevins, manager): Lecture 29; good house.

MANITOWOC.—TURNER'S OPERA HOUSE (Edward Zander, manager): The Heart of Chicago March 28; large and pleased audience. Who's Who 8.——OPERA HOUSE (Stephen Krainik, manager): Ole Olson 8.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): The Heart of Chicago March 25; good co.; poor house. A Romance of Coon Hollow 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Gaskell Stock co. 1-3 opened in Knobs o' Tennessee; big house. Roanoke 2; good house and performance. Side Tracked 8. Faust 22.

WAUSAU.—GRAND (C. S. Cone, manager): The Hottest Coon in Dixie March 30 pleased large house. John De Mot, lecture. (Y. M. C. A. course) 4. Uncle Josh Spruceby 6. Way Down East 8.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Rose Snow in A Ride for Life March 31; good house; audience pleased. Charles A. Loder 7. The Christian 8.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Ole Olson March 28; fair audience and co. Howard Gould in Rupert of Hentzau 29 pleased good house. Arizona 8.

RACINE.—CITY OPERA HOUSE (R. S. Hevenor, manager): Ole Olson 11. Davenport Burlesquers 23.——DANE'S HOME OPERA HOUSE (Alfred Johnson, manager): Dark.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Uncle Josh Spruceby March 29; big house; good performance.

PRAIRIE DU CHIEN.—(V. M. Smrcina, manager): Bahara's Minstrels 15. A Merry Chase 26.

BARABOO.—THE GRAND (F. E. Shults, manager): Side Tracked 5.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Eugenie Blair in A Lady of Quality March 28; co. excellent; business good. Ward's Minstrels 10.——MANAGER OPERA HOUSE (William Marquardt, manager): Rusco and Holland's Minstrels 30; good co. and business.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Eugenie Blair in A Lady of Quality March 27 pleased good house. Blanche Walsh in More Than Queen 30. Rusco and Holland's Minstrels 1; full house; performance did not please. Nathan Hale 6. Ward's Minstrels 13. Otis Skinner 17.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Ward's Minstrels 11. A Brass Monkey 22.

CANADA.

LONDON, ONT.—OPERA HOUSE (Alex Harvey, manager): Clara Mathes co. March 25-30 concluded week's engagement to satisfactory business. Plays: Legion of Honor, South Africa, La Belle Marie, Sapho, Nell Gwynne, and Just Before Dawn. Peck's Bad Boy 2 pleased crowded house. Fabio Romani 5. Fenberg Stock co. (return) 8-10. West's Minstrels 13. Frederick Warde 28.——ITEM: A stock co. has been formed to build a new opera house, and work was commenced 2 on tearing down the buildings at present occupying the site. The location is one of the best in the city and the building will be a fine one. C. J. Whitney and A. J. Small are interested in it, and Colonel Woods, of Detroit, is the architect.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): The Prisoner of Zenda March 26, 27; enjoyable production; attendance large; Helen Strickland and Charles C. Brandt deserve mention. Albani 28, 29; good audiences greeted the prima donna, who was assisted by Muriel Foster, Douglas Powell, M. Treuber Sacher, M. Brosa, and F. T. Watkis. Frederic Villiers 1. Louis James and Kathryn Kidder 2, 3. Field's Minstrels 9, 10. Madame Carreno, pianist, 11. Pinafore (local) 12, 13. Morrison's Faust 19, 20. Madame Modjeska 23, 24.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Jessie Maclachlan Concert co. 15, 16. Shea Comedy co. 29-May 4. Ward's Dramatic co. 10, 11. The American Girl 13-15. Side Tracked 16-18. Edward R. Mawson co. 20—indefinite.——MECHANICS' INSTITUTE (R. J. Wilkins, manager): Frost-Stock co. opened for a week 1 in Kathleen Mavourneen; business good; performance fair. McEwen, hypnotist, 8-13.——ITEM: The Opera House has been redecorated, and now presents a cheerful appearance.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Fenberg Stock co. 1-6. The Rounders 9.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Peck's Bad Boy 1; house and co. fair. Fabio Romani 3. Clara Morris Dramatic co. 8-13.——ITEM: Del. Henderson, a member of the Clara Morris co., is in the city visiting his father.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Harkins co. closed eight weeks' engagement March 30; Jessie Bonstelle received several curtain calls at the final performance, and the whole co. were called before the curtain as they cheered; Mr. Harkins and Jessie Bonstelle come back in June. Jere McAuliffe 8-27.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Albert Armstrong presented The Little Minister as a picture play March 26, and delighted crowded house. Peck's Bad Boy 29; fair performance; good business. The Rounders 8. Fenberg Stock co. 9-13. Alberta Gallatin in Nell Gwynne 20.

OTTAWA, ONT.—THE RUSSELL THEATRE (Dr. W. A. Browne, manager): The Belle of New York 8.——GRAND OPERA HOUSE (Joseph Frank, manager): The Valentine Stock co. 1-6, presenting The Devil's Mine, Woman Against Woman, A Celebrated Case, The Young Mrs. Winthrop, and The Merchant of Venice; excellent performances; good business.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): Fenberg Stock co. March 25-30 in Knobs o' Tennessee, Bar Harbor, Why Jones Left Home, and Camille; big business; good co. Regimental Band concert 8. Burrill Comedy co. 9-13. The Royal Box 15. Alberta Gallatin in Nell Gwynn 26.

GUELPH, ONT.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Frederick Warde in The Duke's Jester March 30; big business; good co. Clara Mathes co. 1-6; Monday played La Belle Marie to good house. Andrew Robson in The Royal Box 10; benefit Manager N. Manning.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. P. Loudon, manager): Frederick Warde in The Duke's Jester March 27; large business; pleasing performance. Superba 29, 30; first-class performances; excellent business; the stage settings deserve mention. A Poor Relation 5, 6. The Rounders 10.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): The Village Parson March 27; fair performance; moderate business. Madame Modjeska 29, 30. James O'Neil 4-6. The County Fair 9. Albani 12.——THEATRE ROYAL: Dark.——SAVOY THEATRE: Vaudeville.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): Fabio Romani March 28; good performance; poor business. Frederick Warde in The Duke's Jester 29; poor attendance; excellent performance. Jolly Pull 1-6.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Frederick Warde in The Duke's Jester March 28; good house and performance. Fabio Romani 1; fair house and performance. The Royal Box 11.

PETERBORO, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Mendelssohn Male Quartette, assisted by Augusta Grimm (readers), 1; fair house; refined entertainment.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): Muey, humorist, 5. Frederick Warde 8. Cantata and living whist (local) 11, 12.

BERLIN, ONT.—OPERA HOUSE (George O. Philip, manager): Fabio Romani March 29; good performance, fair house. This closes the season.

VICTORIA, B. C.—VICTORIA THEATRE (Robert Jamieson, manager): The Village Parson 25. Madame Modjeska 28.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Chattanooga 8. Othello 12. Romeo and Juliet 13.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

LADIES.

Atwood, Sadie, Anita Austin, Grace Addison, Alma E. Allen, Minnie M. Allen, Frances Arthur, Annie Alff, Anna Ashley, Mlle. Adjee, Katherine Angus, Corah Adams, May Arthur, Florence Ashley, Lucia Angela, Pete Aimie, Mrs. F. H. Averell.

Barricoate, Elizabeth, Nellie Beak, Isabelle Bowman, Lulu Barbour, Jennie Bony, Lillian Berry, Ruth Berkeley, Mrs. Frank Bates, Mae Bebon, Laura Bailey, Henriette Browne, Helen Brooks, Rose Barrington, Hope Booth, Clara Baker, Florence Brooks, Belle Bier, Anne Blanche, J. Bouman, Maybelle Bonner, Eugene Blair, Ethel Bancroft, Mamy Bryant, Jessie Bonstelle, Helen Barthett, Mabel Barrison, Edith Bond, Mrs. Dunl. Barrett, Helene Bailey, Daisy Bexley, Nellie G. Burt, Mabel Brooks, Jean Barnard, Lillian Bishop, M. Brooks, Thoudykie Boucicault, Jennie Barry, Anna L. Bates, Aileen Bertelle, Mrs. R. A. Butler, Kate Bruce, Johnstone Bennett.

Cameron, Mabel, Nathalie Claire, Marie Celeste, Bernice Childs, Addie Cherie, Bessie Challenger, Ebenzer Cooper, Edith Craik, Lulu Cosgrove, Lillian Cosbey, Josepha Crowell, H. Chandler, Mrs. Frankie Craig, Maggie Cline, May Coolidge, May Cumiskey, Mrs. Forrester Carr, Florence Cordelia, Addie Cumming, Mae Corlette, Florence Corosby, B. Cerf, Mlle. Castle, Edith Curtis, Corinne Curtis, Mrs. F. Crosby, Nettie Carpenter, Madge Clark, Marie Carlton, Jane Courthope, Helen Courtney, Georgie Cameron.

De Noir, Della, Mrs. R. De Koven, Eileen Delmond, Dicola Delaro, Mary Downes, Kate Duhl, Daisy Dixon, Bess Donaldson, Margaret Dale, Fatmah Diard, Mae Davis, May Donohue, Vinnie Danvers, Fanny De Costa, Maud R. Davis, Madge Drew, Estella Dale, Frances Drake, Pauline Davidson, Rosie Dare, Madge Dunbar.

Earle, Mrs. Bertha, Florence Earl, Lillian Emery, Valerie C. Elsess, Pearl Evelynne, Henrietta Echlin, Quella Evans, Vashti Earle, Ethel Engleton, Bertha Elton, Pearl Eytinge, Effie Ellsler, Isabel Evesson.

Fawsh, Mrs. J., Marie Franklin, May Falls, Louie Fuller, Pearl Frank, Emma Forsyth, Beth Franklyn, Fannie Ferris, Nettie Freeman, Forrest Flood, Anna Eva Fay, Harriett Ford, Estelle Franklyn, Effie Fay, Nellie Florede, Helen Ford.

Gray, M. B., Lottie Gilson, Adelaide Graham, Bettina Girard, Grace Griswold, Lulu Glaser, Florence Gerald, Alice Gilmore, Valeska Golden, Marion Gilroux, Minnie Gazelle, Helen Gordon, Louise Gunning, Ivette Guilbert, Mabelle Gillman, Katherine Gray, Maud Grafton, Maud Gilbert, Lotta Gillman, Lilyen Grant, Frances Gaunt, Helen Gurney, Sophy Gaith, Lucy Goff, Estabrook Galloway.

Hunt, Ethel, Almora Hallam, Edith Hoyt, Helaine Hadley, Nevada Hefron, Josie R. Heywood, Kath. S. Heron, Beatrice Hamilton, Ida Hawley, Ruth Holt, Helen Hardy, S. L. Hunt, Mrs. Walter Hale, Ida Hamilton, Ethel Hong, Lucia Hartford, Jennie Hawley, Viola Hart, Grace Hopkins, Mabel Harris, Leona Hamilton, Bonnie Hoyt, Grace Hale, Mathilde Belling, Helen Healey, Anna Hickish, Margaret Hayward, Mlle. Hilda, Florence Howard, Mae Harris, Maud Harrison, Frances S. Hickman, M. Hay, Selma Herman, Bernice Holmes, Hattie Haynes, Edith Henkle, Mrs. G. B. Hunt, Mayme Hahn, Ethel Heywood, Angela Haley, Florence Hawkins.

Irving, Vera, Flo Irwin.

Jackson, Ethel, Mrs. R. E. Johnston, Katherine Jamieson, Louise James, Frances Jolliffe, Alice Judson, Ethel Jewett.

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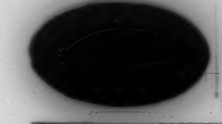

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